

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

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SATURDAY, NOVEMBER 9, 1889.

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THREEPENCE  
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Mr. HENRY BLACKBURN, Editor of "Academy Notes" &c., will continue his ILLUSTRATED LECTURES in the Season 1889-90. In the North, Yorkshire and the Midlands, in November, December, and February; London Institution, March 3; Birkbeck, April 2, &c.—Address 123, Victoria-street, London, S.W.

## DOUGLAS JERROLD.

ON THURSDAY NEXT, the 14th inst., at 8 P.M., Mr. R. W. MONTAGU will hold "A NIGHT with DOUGLAS JERROLD," in Bloomsbury Hall. The numerous Readings, illustrative of style, will embrace contrasts of style provided by the writings of Sydney Smith and Albany Fonblaque.—Tickets of admission (5s. for reserved and numbered seats, and 2s. 6d. for unreserved seats) may be had of Mr. MONTAGU, 50, Ravenhill-gardens, W.

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READINGS on TUESDAY AFTERNOONS, at 3 o'clock.  
Nov. 12, Browning; Nov. 19, George Eliot; Nov. 26, Longfellow; Dec. 3, Emerson; Dec. 10, Walt Whitman.  
Fees for the Course of Three, 10s. 6d.; for One, 4s. 6d.  
143, King Henry's-road, London, N.W.

## BRITISH MUSEUM.—Four Lectures 'On the

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HENRY W. HOLDER, M.A., Registrar.

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NEW LIST will be found on p. 623 of this Paper.

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Candidates are especially requested to abstain from canvassing. Further particulars may be obtained from

GEO. H. MORLEY, Secretary.

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NOTICE is HEREBY GIVEN, that the NEXT HALF-YEARLY EXAMINATION for MATRICULATION in this University will commence on MONDAY, the 13th of January, 1890.—In addition to the Examination at the University, Provincial Examinations will be held at Queen's College, Birmingham; University College, Cardiff; the Training College, New City-road, Glasgow; the Yorkshire College, Leeds; and the Grammar School, Portsmouth.

Every Candidate is required to apply to the Registrar (University of London, Burlington Gardens, London, W.) for a Form of Entry not less than five weeks before the commencement of the Examination. ARTHUR MILLMAN, M.A., Registrar.

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SATURDAY, NOVEMBER 9, 1889.

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## LITERATURE

*The Life of Lord John Russell.* By Spencer Walpole. 2 vols. (Longmans & Co.)

THE representatives of the great Whig statesman must have felt for some years that the time had come when his biography ought to be written. And for a biographer it is doubtful whether they could have chosen one more competent than Mr. Spencer Walpole. His 'History of England' must have convinced them that he possessed knowledge, accuracy, and judgment; his 'Life of Mr. Perceval' went far to prove that, given an attractive subject, which the Tory Premier hardly was, he would be able to write a book which would be authoritative without being dull. We may say at once that they have been amply justified in their selection. Mr. Walpole has been fortunate in the materials placed at his disposal, and he has succeeded in writing a biography which is sound in its conclusions, skilful in its arrangement, and adequate without being distinctive in its style. In the course of his second volume Mr. Walpole speaks of Sir George Trevelyan's 'Life of Macaulay' as "the pattern, as it is the despair, of biographers." It is true that his own two well-printed and well-indexed volumes lack something of the charm of that charming book, but they seem to be, on the whole, more impartial, and therefore, from the historical point of view, more valuable.

Mr. Walpole informs us in his preface that he has preferred to write a life of Lord John Russell rather than a history of England or of the Whig party. After the recent deluge of amorphous collections of State Papers published under the guise of biography, there can hardly be a question that he has acted on the right principle. Indeed, most of his readers will probably wish there had been fewer, instead of more, *pièces justificatives*. In a review, however, it is impossible to deal at any length with the man as apart from the statesman. Long passages of quotation would have to be given, and long extracts are not only to be avoided in general, but especially in this particular instance because Lord John Russell, in a poem written in the first half of the twenties, opines that

Your modern critic seeks but for defects,  
Shears, twists, misquotes, cuts, mangles, and re-  
jects;.....

Fixes, like flies, upon a tainted spot,  
And spreads his filth till all the carcass rot.

So that it would be unkind to vex his shade by divorcing from their context portions of his home letters. Suffice it to say that the story of his childhood and boyhood is amusing and not without touches of pathos. It is summed up by Mr. Walpole in a passage in which, after noticing the delicacy of the boy's health—at the age of thirteen he was only 4 ft. 5½ in. high and 4 stone 7 lb. in weight—and the desultory nature of his studies, he goes on to remark:—

"Yet if he had not much pretension to exact knowledge, his reading was wider than that of most of his contemporaries; and he had not merely a large acquaintance with authors of many nations, he had thought on what he read. His mind, too, had been enlarged by intercourse with superior men and by the opportunities of foreign travel. Few men of his age, standing on the threshold of a career, had seen so much that was worth seeing. He had knowledge of every division of the United Kingdom. In London he had breakfasted with Mr. Fox, he was a frequent guest at Lord Holland's dinner-table, he was acquainted with all the prominent leaders of the Whig party, he had become a member of Grillion's Club. In Dublin [where his father had been Lord Lieutenant] he had seen all the best in society; in Edinburgh [where he was pupil of Prof. Playfair] he had mixed with all that is best in letters.....Abroad his opportunities had been even greater. He had read his Camoens in Portugal, his Tasso in Italy;.....he had journeyed through the length of Spain; he had ridden with the Duke of Wellington along the lines of Torres Vedras; he had watched a French advance in force in the neighbourhood of Burgos.....He had conversed with Napoleon in Elba"—

and he had come home with the impression that Napoleon possessed a turn-up nose!

Ill-health continued to dog Lord John Russell throughout his long and laborious life. It was kept under, as in most cases, partly by rigid temperance in diet, partly by frequent and regular exercise. He was not a good shot, but a Scotch gillie remarked that, "forbye it hadn't pleased the Lord to make him a sportsman, he was a very decent body." His friends seem to have been for the most part political or semi-political; but of those least liable to come under that category we find interesting letters from Sydney Smith and Moore, the latter being especially amusing when in one letter he describes himself as being "no courtier," and in another contrasts "the blood of the Russells" with his own, "*roturier* as he was." To Lord John's home life the public has already had some admission through the 'Greville Memoirs,' and in Mr. Walpole's pages there is abundantly confirmed the impression of a peculiarly dignified and beautiful existence, during which domestic affliction was borne with resignation, and comparative poverty without repining. In short, few men have better deserved the hackneyed description of a model husband and father, the latter relationship being complicated by the fact that he married twice, and that his first wife was a widow with children. There is also to be found in these volumes more than one interesting statement of Lord John's undogmatic, but fervent religious faith. Those views, by the way, had considerable influence on his political fortunes, notably when he revived the Hampden controversy by appointing that ill-starred divine to Hereford, and when he embarked upon the anti-papal policy which Leech caricatured

in an immortal cartoon. In his last years, too, he supported what Mr. Walpole rather oddly calls the cause of "religious liberty" by his cordial approval of the Falck legislation in Germany.

Lord John Russell, as is well known, was still under age when, in 1813, he was first returned to the House of Commons by the pocket borough of Tavistock. During his parliamentary apprenticeship the Whig party was at its nadir, and it is not surprising that he should have been irregular in his attendance, and apparently quite undecided whether he would ultimately devote himself to politics or authorship. Indeed, it was during these years that he wrote a considerable portion of those works, such as the 'Life of Lord Russell,' which have won him a respectable place among statesmen writers. Mr. Walpole's account of his career down to the formation of the Wellington administration in 1828 contains a good deal that is incidentally interesting, but it can hardly be said to throw much new light upon Lord John's political character. His visits to the Continent led him to take a more patriotic view of the struggle against Napoleon than was entertained by the Whigs in general, and in 1827 he gave creditable support to Canning's attempt to construct a stable ministry, in defiance of the laws of political dichotomy, out of moderate Whigs and moderate Tories. Meanwhile his importance was steadily increasing, thanks to his able speeches during the early struggles for Reform; and in 1828 the unexpected success of his motion for the repeal of the Test Act proved, as Mr. Walpole says without exaggeration, "the greatest victory which the friends of freedom had achieved during the nineteenth century."

On the formation of Lord Grey's administration Lord John Russell was made Paymaster of the Army, and the allotment gardens at the Chelsea Hospital still keep his memory green. The next ten years or so of his life are those which the greater part of his admirers will probably regard with the most unalloyed satisfaction, although Mr. Walpole apparently thinks that he reached the zenith of his career during the first few months of the session of 1847. About the inception and progress of the Reform Bill the biographer has not much to say that is not already ancient history, but he has retold the old story with candour and animation. When we come to Irish affairs, however, we find an important correspondence between the Premier on the one hand, and Lord Althorp and Lord John on the other, in which the two expressed their strong desire that part of the proceeds of a tax imposed upon ecclesiastical incomes in Ireland should be devoted to the general purposes of education. This was the germ of the famous Appropriation Clause; it was by insisting on this principle in a speech made on May 6th, 1834, that, as Mr. Stanley wrote, "Johnny upset the coach," through giving occasion for Mr. Ward's motion, and thereby producing the resignation of Mr. Stanley, Sir James Graham, Lord Ripon, and the Duke of Richmond. Again, it was on this ground that the final battle was fought which brought Sir Robert Peel's hundred days to a close in 1835, and which was followed by the return of the Liberals to power with

Lord John Russell as leader of the House of Commons. As to Lord John's determination and resource in pressing the important issue there can be no question, but considerable doubts may fairly be entertained of his prudence. It is well known that Lord Melbourne was strongly averse from making the appropriation question the cardinal principle of the new ministry, and his opinion was, as most people will think, more than justified when, after many and ineffectual struggles, it was abandoned, though it was revived, it is true, in a more drastic form in the disestablishment and disendowment of the Irish Church, of which Lord John did not altogether approve.

The history of the so-called Lichfield House compact is told by Mr. Walpole for the first time, and it is enough to say of it here that the overture came from O'Connell, who availed himself of a formal circular, which was not even sent to him by Lord John, to begin the correspondence; that Lord John was at first alarmed, and, had it not been for Lord Duncannon's good offices, would have sent a curt reply. So highly, however, did he value O'Connell's conduct, that he actually offered to resign because the great Irishman was excluded from the ministry, and during the crisis of 1839 wrote him a remarkable letter, acknowledging in the fullest terms the value of his support. Though the majority in the House of Commons was small and fluctuating; though the House of Lords, under the malign influence of Lord Lyndhurst, mutilated or rejected measure after measure; though the king was occasionally factious and petulant, great things were done by Lord John for Ireland, where his measures were carried out by the ablest and most just executive that has ever ruled that unfortunate country. It is characteristic of his far-seeing and independent mind that no sooner was he compelled to abandon the Appropriation Clause than he advocated the principles of compensation for improvements and fixity of tenure upon which recent land legislation has been based, as well as the principles of the concurrent endowment of the Irish Roman Catholics and Nonconformists, in which Matthew Arnold imagined that he had discovered a panacea for the woes of Ireland.

Nor does Lord John Russell's Irish legislation exhaust his services to the Liberal party. In the House of Commons he fought the battle of the Government almost alone, and many were the occasions on which "languid Johnny glowed to glorious John." As Home Secretary no man laboured more earnestly in the cause of education or for the prevention of crime. Later on he was a great, perhaps our only great, Colonial Secretary. Mr. Walpole duly quotes the passage from the 'Recollections' in which Lord John tells how "a gentleman attached to the French Government called upon me. He asked me how much of Australia was claimed as the dominion of Great Britain. I answered, 'The whole,' and with that answer he went away."

There is, however, a reverse side to the picture, and that is to be found in Lord John Russell's conduct during the Syrian crisis of 1840. Having once swallowed the camel of the Quadrilateral Treaty for the maintenance of the Porte, he seems to have strained at gnats as soon as Thiers, chafing

at the exclusion of France, began to bluster and threaten; and it is extremely probable that his resignation, which Lord Melbourne had the utmost difficulty in preventing, would have precipitated instead of averting war. "I think you must feel gratified," wrote Lord Palmerston, "that it was your support of the Treaty of July which chiefly induced the Cabinet to adopt [our policy in the Levant]." This Mr. Walpole considers to be an expression of modesty in the hour of victory, but the sentence also contains a considerable modicum of sarcasm. And Mr. Walpole goes on to remark:—

"But for the present Lord Palmerston had prevailed. Few, indeed, could have foreseen the full consequences of his success. His high-handed proceedings in 1840 were to prevent the formation of a Whig Government in 1845; repeated from 1846 to 1850, they were to lead to complaints on his sovereign's part which read like mere echoes of Lord John's letter of 1840; and they were eventually to occasion his own removal from office in 1851, and the disruption of the Whig party in 1852."

The statement is true enough so far as it goes, but if Mr. Walpole had looked a little further ahead he would have recognized that the Liberals returned to power in 1855, and then it was Lord Palmerston, not Lord John Russell, who was chosen to lead them.

The fact is that after Lord Melbourne's guiding hand was withdrawn, and no doubt to a considerable extent because of its withdrawal, the record of Lord John Russell's parliamentary career is not particularly inspiring reading, in spite of his loyal support of Sir Robert Peel during the passage of the bill repealing the corn laws, and in spite of his extremely able conduct of affairs during the Irish famine. After that comes a monotonous story of measures abandoned and a majority slowly dissipated. Even if a considerable allowance is made for the damage done by Lord Palmerston's insubordination—and it must be remembered, on the other hand, that his "civis Romanus sum" speech gave the Government an access of popularity which it had never before possessed—it is evident that much of the failure must be laid at the Prime Minister's door. He seems to have been wanting in tact, ready to adopt extreme measures without much regard of consequences, and unable—as indeed he was throughout his career—to inspire his followers with much personal affection. The coldness of a Pitt or a Peel was natural to him, the geniality of an Althorp or a Palmerston was not; but there is no doubt that the latter class of leaders is the more likely to preserve the allegiance of a party.

Lord John Russell's reputation suffers still more from his conduct during the Aberdeen administration. It is true that he was persuaded to join that Government against his better judgment, but, having accepted office, he ought to have given it more loyal support than he did. No doubt he felt bitterly the abandonment of his Reform Bill; no doubt also he was right, as Mr. Walpole is at great pains to show, upon most of the points about which he made difficulties and threatened to resign. Again, his Eastern policy was far more likely to have averted war than that of the Prime Minister, if policy it can be called. Still the general impression derived from the perusal

of chapters xxiii.—xxv. is that his mind was during that period dominated by the spirit of faction. Mr. Walpole compares the relations between the Premier and the leader of the House of Commons to those between Pharaoh and Moses. The comparison is not particularly new, and in this instance it is not particularly true, for any one more unlike Pharaoh than poor Lord Aberdeen it is difficult to conceive. But if Mr. Walpole is hardly successful in vindicating his hero's proceedings during the existence of the coalition, he clearly absolves him—as, indeed, Mr. Kinglake had already done, though not so fully—from the charges of shortsightedness and of neglect of his country's interests which were cast in his teeth on the failure of the Vienna Conference. Nor does Lord John appear to have employed the years of his independence from party ties otherwise than patriotically, and most people at the present day will fully endorse his opposition to the second Chinese war.

The tide began to turn when Lord John, in 1857, defied his committee, who wished him to withdraw his candidature, and was triumphantly returned for the City of London. Two years later he went to the Foreign Office and worked hand in hand with the Prime Minister—Lady William Russell once dubbed the pair "the old Italian masters"—in the cause of Italy for the Italians. The Austrian leanings of the Court are, of course, well known; still, it will probably be news to the world in general that the Queen appealed from the Prime Minister and Foreign Secretary to the Cabinet as a whole, and that they were obliged to threaten resignation in order to avert the formation of an Italian Confederation and the restoration of the Dukes of Tuscany and Modena to their duchies. For the rest, Mr. Walpole clears up particular incidents rather than rewrites the history of the making of Italy. But it is a pleasure to read once more the great despatch composed after the annexation of Central and Southern Italy to Sardinia, with its concluding words:—

"Her Majesty's Government can see no sufficient grounds for the severe censure with which Austria, France, Prussia, and Russia have visited the acts of the King of Sardinia. Her Majesty's Government will turn their eyes rather to the gratifying prospect of a people building up the edifice of their liberties, and consolidating the work of their independence, amid the sympathies and good wishes of Europe."

The later years of Lord John Russell's Foreign Secretaryship were marked by diplomatic reverses rather than victories. No doubt the circumstances with which he had to deal presented abnormal difficulties; and, on the whole, his management of affairs during the extremely critical period of the American civil war may be pronounced at once temperate and firm. It was extremely unfortunate that his despatch directing the detention of the Alabama, though approved by the Duke of Argyll, should have been overruled by the rest of the Cabinet. Still a general view of his policy seems to show that Mr. Walter Bagehot was right when he accused him of being too fond of "pitching in" to foreign governments—that Lord Derby was right when he said that the Foreign Secretary would never act in the spirit of Lord Melbourne's pet phrase and "leave it alone." New forces



had arisen in Europe, which Lord Russell understood but imperfectly; and though "pitching in" answered with an Austrian minister like Count Rechberg, it did not pay with Gortchakoff and Bismarck. The six points for the amelioration of Poland which the mediating powers attempted to impose upon Russia were met by what Napoleon III. candidly acknowledged was a *gros soufflet*; nor, though, as Mr. Walpole truly remarks, the Sleswick-Holstein question is one of the most complicated in history, is it possible to resist the general conclusion that Lord Russell's handling of that question was foredoomed to failure from the fact that it was dogmatic without being consistent. His reputation must rest on his reforms at home, not on his lectures abroad.

It is unnecessary to dwell at any length on Lord Russell's second Premiership, undertaken when the Liberal party had for the time being exhausted its popularity; nor is it necessary to say much about the evening of his life. It is enough to remark that the man who many years before had gained the nickname of "Finality Jack" remained surprisingly in touch with the new generation, and gave his cordial approval to the Education Bill and the Irish Land Bill. At the approach of death it is sometimes given to great men to strike for all time the keynote of their past careers. In spite of statements to the contrary, most people will persist in believing that Pitt died with the words on his lips, "How do I leave my country?" Lord Russell said, a few days before his end, "I have made mistakes, but in all I did my object was the public good."

*Hindu-Koh: Wanderings and Wild Sport on and beyond the Himalayas.* By Major-General Donald Macintyre, V.C. With Illustrations. (Blackwood & Sons.)

GENERAL MACINTYRE expresses a doubt in his preface whether the subject of Himalayan travel and sport is not now too well worn to bear the strain of another volume. But in betraying his suspicion he does despite to nature, whose variations and resources in that favoured region are as endless as they are beautiful and entrancing. Extending over a district which presents every diversity of climate, from the heat of the lower ranges bordering on the Indian plains to the intense cold of the regions of eternal snow, its surface is clothed with every description of verdure, from rank jungle to the solitary pine trees on the verge of vegetation. And not less varied is the "lie" of the ground than the growths which cover it. From the soft beauty of a Devonshire landscape to the wildest grandeur of the Rocky Mountains, every gradation of scenery meets the eye of the traveller. Speaking, for example, of the neighbourhood of Mussoorie, General Macintyre says:

"The scenery and climate in this portion of the journey were a truly delightful change..... The clear bracing air of the mountains and the refreshing fragrance of the pine woods instilled new life into one. Now our path would wind for miles through forests of noble deodar cedars, or of grand old oaks and rhododendrons, their gnarled and crooked branches all bedecked with lichen and orchids, or ragged with trailing beards of grey moss; and the rhododendrons (which here are not merely shrubs, but large forest trees), although past the season of their flowering time,

were still gorgeous with a wealth of crimson blossom. Now it lay along some bright green valley, beside a clear brawling brook dancing in the sunshine over its pebbly bed, and flanked on either side by wooded heights or steep grassy slopes. Sometimes, when it traversed a rocky eminence or an open hillside, a superb panorama of the distant range of perpetual snow would be disclosed to view, the long irregular chain of grand frozen peaks and ridges rising sharply on the clear sky line, and stretching away right and left, their pale summits gradually becoming more indistinct as they sank towards the far horizon."

Turning from this picture to that of the scenery on the Spiti Pass, we gain some idea of the happy hunting grounds where burrell and nian reward the efforts of such sportsmen as have the pluck and endurance to stalk them all day long, often *ventre à terre*, with the thermometer below freezing-point:—

"Such a howling wilderness of sharp pinnacles of rock, and bare, rugged, perpendicular cliffs, piled tier upon tier to an appalling height, as flanked the stupendous cañon down which our route lay, I never beheld. Some of the lofty fantastic-shaped summits bore a striking resemblance to ruins of gigantic towers and turrets. As the last rays of the sun, sinking behind the mountain tops, shed a parting gleam of golden radiance on these aerial castles, rock-spires, and snow-crowned peaks, leaving the profound depths of the abyss beneath wrapped in gloomy shade, the effect was truly magnificent; scenery altogether so sublimely wild, so awe-inspiring, and on so vast a scale as to be quite beyond description, and almost beyond conception."

But apart from the wonderful beauty of much of the country through which General Macintyre walked and shot, his own adventures are quite sufficiently interesting to justify the appearance of the present work. A keen sportsman and a daring mountaineer, he left no beat untried, and allowed no physical difficulties to stand between him and his game. His book is written in the same spirit in which he pursued his mark and hangul. It is all in earnest, and is entirely free from that padding which is so often met with in books of sporting adventures when the material for a magazine article is spun out into a goodly-sized volume. The interest is kept up from start to finish, and no one who cares at all for sport will desire the omission of a single page.

Recent events on the Himalaya frontier illustrate the advantages we derive from such expeditions as those made by General Macintyre. It is to the adventurous spirit and love of sport of such men that we owe much of our knowledge of the geography and ethnology of the Himalayan ranges, and it is to the kindly and chivalrous bearing which belongs to travellers of this stamp that we are indebted for the measure of friendly relations which exists between us and the native tribes on our frontier. But let no one suppose that he can tread in General Macintyre's footsteps without undergoing hardships and running risks. The accounts the general gives of the cold and privation which he endured, the precipices which he climbed, and the glaciers which he crossed, make it plain that no man who is not strong both in body and in head can hope to succeed in pursuit of the game of the Himalayas. For the most part he lived in a tent; but when snow and biting winds beat against such a shelter, it may easily be imagined that the change to the protection of

native huts has its attractions, even though, as in the case of those in the valleys of the Kumaon province, the dwelling rooms are immediately over the stables, "which," adds the writer, "they [the natives] never think of cleaning out." In their habits these natives bear a striking resemblance to the aboriginal tribes of South-Western China, among whom also the same very curious epidemic spoken of by General Macintyre frequently prevails. The first notice of the approach of the disease is the appearance above ground of the rats, which fall dead in thousands. The smaller domestic animals are the next victims, and the last to succumb to its ravages are the human inhabitants of the district. The symptoms of the malady are those of typhus fever, and the mortality arising from it is terrible. Few of those attacked by it recover, and whether by death or flight whole tracts of country are often depopulated by its action.

The account of one successful stalk may serve as a specimen of the rest. The general, after much labour, had got within range of a small stag, and was just going to fire at it,

"when lo! a stag, looking as black as a 'peat-hag,' and carrying a huge pile of antlers, emerges slowly and hesitatingly from the wood. How my heart thumps against my ribs as the much-coveted black stag.....stands before us within a hundred yards! There is no time to wait for my sudden excitement to abate, as the small beast has fed up very close to us, and the light evening wind is capricious. With trembling hands I slowly lift the rifle over the brackens, but it wobbles so much, as I try to cover the big fellow's shoulder, that I have to lower it. Again it is raised, and, holding my breath, I press the trigger. Off dashes the small beast down the hill; but the big one, although hard hit, merely gives a start, trots forward a few steps, and again stops, his grand horns thrown proudly back, as he quickly jerks his uplifted head round from side to side, as if at a loss as to what course he should pursue. 'No lugga' (missed him), whispers Ramzan, testily followed by a rapid succession of his exasperating interjections of disappointment. But he is wrong again. Before the stag has time to make up his mind, another bullet—of good solid lead this time—smashes his shoulder. Still, strange to say, he scarcely moves. Gradually, however, his startled demeanour becomes more listless, and his proud head begins slowly to droop. But he is too far out to make sure of finishing him with a shot from the smooth-bore, which would most probably only send him back into the thick forest, where, although so badly wounded, we might as likely as not lose him; so I contrive to reload the rifle, fortunately without his detecting me. Once more it is raised: this time the bullet, passing through him, breaks the other shoulder, and brings him down on his chest. As we stand up and move towards him the terrified brute, in his endeavours to escape, actually shoves himself along with his hind legs down the steep grassy declivity before him. At the bottom of this we find him lying, panting and glaring wildly at us, as if quite prepared to make use of his ponderous horns, which he tosses in such a menacing manner as to make the orthodox rites rather difficult to perform."

*My Lyrical Life: Poems Old and New.* By Gerald Massey. 2 vols. (Kegan Paul, Trench & Co.)

THE name of Gerald Massey has long been enrolled among those of recognized Victorian poets; but of late years it has been less

familiar than it deserves to be. A description of him to which he refers in his preface, as "the most unpublished of living authors," may perhaps, like most absolute statements of the sort, be beyond the fact, but it expresses broadly the position of semi-retirement into which he, as a poet, has drifted in default of addressing the public by new verse or new editions of his former verse. He has now come forward with two volumes containing, he says, "the better part" of the four volumes in which, at separate times, his poetry first appeared, and a hundred pages of additional matter; and to many both of his earlier readers and of those younger folk who will now begin acquaintance with him this reappearance will be welcome. The strong eulogies of many approved poets and authoritative critics quoted as "a few opinions" may, at this day when we have the full poetic harvest of Mr. Massey's prime before us, seem over strong, and the reader may wonder a little at the exuberant rejoicings over a minor poet of much merit as if he had been one of the world's great Makers suddenly arisen with a giant's strength; but there can be no doubt that the author of 'Babe Christabel' and 'The Mother's Idol Broken' was truly a poet in his degree, and that such verse as his was a gift to take with that gratitude which has been defined as a lively sense of favours to come. We can still take the pleasant gift thankfully, though it is too late now to count it a pledge of after things.

Mr. Massey himself directs attention to the question of whether or no he is "a poet who has not fulfilled the promise of his early work." He has seen himself thus referred to, and he explains. It is true, he says, that twenty years ago his singing on the old lines ceased. He found that he could not live by poetry—"No one lives by poetry in England except the Laureate"—and independently of this difficulty he had then, he says, "almost ceased to look upon the writing of poetry as the special work of my literary life." The result of his change of work he hopes to fully justify before his day's darg is done; his "lyrical life" (i.e., his poetry) may contain the flower, but the fruit of his whole life is to be looked for elsewhere. The explanation is more than sufficient to account for Mr. Massey's not having fulfilled the large expectations based upon his early work. If by the time he was forty he was putting aside poetry as the unfruitful blossom of his youth, there was no more fulfilment possible. But the explanation goes further, and suggests the inquiry whether he would have improved his art of song if he had continued to practise it. If he had not left off poetry, would he have become a poet any greater than he was? would there have been fulfilment of the promise? And there is another inevitable question, in the answer to which may lie the answer to all, and that is, Was there so great a promise? We think there was not. Mr. Massey, looking thoughtfully and critically on his poems, recognizes that their range is very limited; it is indeed so limited that we must needs infer that the dying out of the poetic desire in him came from the fact that it had no more to feed on, that he had used up his themes, had said all in poetic kind that he had to say. His expressions of the same three or four emotions had been

so reiterant that some of his best poems are, if taken conjointly, like that form of musical composition which is called "variations," and, without knowing their order of precedence by date, it is a puzzle which of them is the original motive and which are the variations. Parental affection, parental bereavement, the gentle true love of right-minded wedded folk—these, especially the bereavement, classify pretty well the whole of the poems which established Mr. Massey's reputation and still maintain it worthily. The subjects and sentiments are beautifully tender and pathetic, entirely free from taint of histrionism, or of morbidness, or of verbiage; both in themselves and by the manner in which they are treated they appeal effectually to the hearts of all readers; but it is impossible not to feel, on seeing the sundry poems about them collected together, that the writer had to rely on them almost exclusively for his poetic material—that his harping on the same key and the same measure betokened, not merely his self-imitativeness, but the poverty of his instrument. It is easy to prophesy things that have happened, and that is the case of the critic who, judging from what may be called practically the complete edition of Mr. Massey's poems, says that in the works of his best and most brilliant poetic period the narrowness of his range was already evident, and that among the merits of his most successful poems that of promise was palpably absent—yet a critic now can say little else, and the only wonder is that it was not usually said at the time. Probably it was a true instinct that caused Mr. Massey to recognize that poetry was not to be the special work of his life. He had had a little vein of silver, genuine ore, but the vein was minute and soon thoroughly worked out; it was wise to waste no strength in burrowing. If it had been in Mr. Massey to sing, like poet and linnet, "because he must," he *could* not have left off. His financial argument is proof positive that there was no more inspiration for him: to make a living by poetry must be satisfactory, but what poet ever wrote poetry for income's sake, or left off writing poetry because it did not pay? And, although likelihood of money loss in publishing might be an all too coercive reason against a poet's publishing his poetry, he could find it no reason for his not writing it. He would have no choice; he *must* write it, unless absolutely withheld by treadmill labours. A poet cannot say, "I will not be a poet," any more than a fish can say, "I will not be a fish."

But, having shown that we do not accept Mr. Massey as that writer of immortal verse his early critics acclaimed him, and that there is no ground for lament as if the world had lost a poet by his being, as he puts it, "called away from poetry to 'prospect' for other treasures in my search for truth," we gladly acknowledge the genuine merit of the work of his poetic days. In the estimate of some readers, he says, "the 'Last Lyrics' in these volumes may suffice to damn all the rest." Those would be foolish readers indeed. The "Last Lyrics" are not poems, and have no marked merit as verse of their sort—a sort which may be described as shouts in verse; the nature of the shouts, too, may be vexatious to some who do not

share Mr. Massey's political enthusiasms. But if any are irritated by his advocacy of Home Rule, let them turn to the reprints from the first volumes and be soothed by their idyllic, almost holy, graciousness of domestic piety. From a purely literary point of view we ourselves regret such productions as 'The Grand Old Man' and the 'Labourers' Election Song' to the tune of 'John Brown's Body':—

*Ours are the Voices* that for ages were unheard,  
*Ours are the Voices* of a Future long deferred,  
Cry all Together: we shall speak the final word,  
Let the Cause go marching on,  
Glory! glory! hallelujah! &c.

We regret—but why should we go on quoting what is but the passionate doggerel of a political rhymester? We regret all the "Last Lyrics" and a good many more of Mr. Massey's later metrical compositions. We prefer to take refuge in the former lyrics, when he was "singing on the old lines," when his way was to write as thus:

Babe Christabel was royally born!  
For when the earth was flushed with flowers,  
And drenched with beauty in sun-showers,  
She came through golden gates of Morn.

No chamber arras-pictured round,  
Where sunbeams make a gorgeous gloom,  
And touch its glories into bloom,  
And footsteps fall withouten sound,

Was her Birth-place that merry May morn;  
No gifts were heaped, no bells were rung,  
No healths were drunk, no songs were sung  
When dear Babe Christabel was born:

But Nature on the darling smiled,  
And with her beauty's blessing crowned:  
Love brooded o'er the hallowed ground,  
And there were Angels with the Child.

And May her kisses of love did bring;  
Her Birds made welcoming merriment,  
And all her flowers in greeting sent  
The secret sweetnesses of Spring.

In glancing light and glimmering shade,  
With cheeks that touched and ripelier burned,  
May-Roses in at the lattice yearned,  
A-tiptoe, and Good Morrow bade.

One, though one only, of the later pieces is not devoid of poetic force: it is that called 'A Greeting,' and, for its spirited movement and underlying thought, it would merit praise, whoever might be its theme—whether Mrs. Besant or Mr. or Mrs. or Miss any other dissyllable that would take the rhythmical accent fitly.

*Moral Order and Progress: an Analysis of Ethical Conceptions.* By S. Alexander. (Trübner & Co.)

(Second Notice.)

IN our previous article we merely summarized (omitting the copious illustration in which it is set) Mr. Alexander's view of his predecessors and his own opinion as to the central truth which constitutes morality. But he seeks, as already hinted, to go beyond his fore-runners—those, at least, of the evolutionist school—in a theory of the individual life. The perfect life is one that does justice to the whole man; the good act is "the act required by the past and the future needs of the individual, taken as he is with all his faculties." "In abstaining from another glass of beer in order to pay the school-fee of his child a man acknowledges that each impulse can be morally gratified only if it leaves free room for the other parts of his nature to work when occasion calls." "The good life as a whole is a system of conscious acts where each function has its limits prescribed to it by the demands of



all the other functions." The adjustment of conduct which we call morality is a series of compromises between conflicting elements, only so far the work of reason as being consciously felt. In explaining conduct we "simply explain in terms of human experience the elements involved in the vitally important conception of organization." This view, Mr. Alexander contends in paragraphs which we find somewhat vague and obscure, in no way conflicts with the view that the code of conduct also embodies the needs of society and its demands on the individual. The workman abstains from the luxury of a second glass of beer because he remembers that he must lay up money for his child's schooling and preserve his own clearness of head for his next task. But this is precisely what society requires of him that he may not mar the work or impede the function of others. The practical good sense of these remarks we readily admit. Nevertheless, we still find unproved that close and intimate connexion between individual excellence and social need which it is our author's business to maintain. He would, perhaps, answer that it is some metaphysical—another might say some metempirical—basis that we are looking for, and that such basis he has for the present emphatically declined to supply; but we cannot say that such an answer would allay our dissatisfaction. The subject is, of course, beset with great difficulties. The exact nature of the relation of the individual to society will doubtless profitably occupy the minds of many future thinkers. Some writers have sought to analyze it, some to explain its metaphysical ground, some have vividly painted it; but we cannot say that any one has thoroughly understood it. Perhaps Mr. Herbert Spencer would say that in this imperfect age it cannot be understood. It is a glaring weakness of Green's 'Prolegomena of Ethics' that not even his subtlety and rhetorical power can make us understand why man, because self-conscious, must necessarily be social—absolutely altruistic in the fullest sense. Mr. Alexander has done much, and he will perhaps feel that we give him the highest credit we can for what he has done in advising him to neglect for the present the deeper labours he seems to meditate, to return to the ethical field and complete what he has left undone. His wide culture, earnestness, and freshness of mind must always make him an invaluable worker.

Owing to the length to which this criticism has already extended, we must leave unnoticed many of the intricate and mutually dependent inquiries of Book II.—the view of obligation, of the moral sense, of the moral end and its elements, and particularly of its relation to pleasure, the fair and broad treatment of which we must especially acknowledge—and pass to what is, perhaps, the most interesting section of the volume, Book III. In this Mr. Alexander treats of the upward movement or progressive change of the moral ideal, and naturally finds first in his path the well-known theory of an absolute ethics to which the codes of successive ages gradually approximate, and which alone expresses the absolutely right thing to be done; while an imperfect code dictating to imperfect men with moral sentiments but half developed can only prescribe the least wrong act under the given cir-

cumstances. Mr. Alexander criticizes this idea with great sagacity. If, he remarks, good conduct is adapted to the environment, it is to be remembered that the environment is not what an omniscient and all-susceptible being would so describe, but so much only as the given being whose actions are criticized is susceptible to. Each age, then, has its own special formula of perfect adaptation, which becomes inadequate as with the growth of new sentiments the surrounding conditions are differently felt and estimated. The Greek of Aristotle's day might be as good as the Christian of to-day, though he regarded his slaves as lower beings than himself, and surrounded his wife with restrictions that the most exacting mistress in Mayfair would not now impose on the humblest of her domestics. His character might maintain as perfectly the balance between all the feelings of which he was conscious; his society might render as complete justice to all the relations it had realized and constituted as any individual or society of our own day, or even of Mr. Spencer's millennium. But the sentiments of the individual, the relations in the society, are constantly and imperceptibly growing in number and complexity, and the balance in which all are to be represented must change with them. A new species, to borrow a term from biology—a new moral ideal, to use the language appropriate to ethics—is gradually growing up. It may be asked, Why should an ideal be compared with a species? Because, as we have before said, it seems to our author that each grows up—if Darwinian views in biology are to be accepted—in a similar way. In animal life fresh variations emerge, better fitted to cope with the environment about them, and these replace or destroy the old type, which gradually melts away or is exterminated, a new type being substituted for it. In conscious beings the new growth is in the mind itself, and is spontaneous, not enforced. What one mind can generate all minds can receive. Instead of a new species of men growing up to press upon and annihilate by destruction or atrophy the old, the new variety (being a mental ideal and not a physical structure) establishes itself in men formerly dominated by the old order, and extends from them to others by processes roughly distinguished as persuasion or sympathy and coercion, but really identical, since even the severest coercion, if it reform its object, reforms him by an appeal to the consciousness in him which is similar to our own. There is no need to deny that there are some amongst us beyond the possibility of reform, though we are not, perhaps, justified in denying the possession of some moral sentiment even to the most hardened of habitual criminals. On these topics Mr. Alexander has some excellent chapters, enforcing from many sources his main conclusion, and turning light from it on many subordinate matters, the purpose and criteria of punishment, the various kinds of moral badness, and the relation of interest and morality. The short section on the last topic is specially to be commended. Interest, like goodness, "is something permanent and implies orderly arrangement"; it "represents the individual's good from his own point of view, without regard to similar

claims of other individuals . . . but it is not really a good which is independent of other persons . . . for it is largely determined by the power which others have of rewarding or punishing him according as he falls in with or opposes their wishes." It is certainly "not the same thing as a man's mere inclinations . . . for if interest were merely to have one's likings gratified, the interest of the bad man would be to be bad; but it is expressly declared by our moral experience that the interest of the bad man is in general to be good." "Undoubtedly there are cases in which it is not to my interest to be good; this does not mean," however, "that a good man does not find his interest in being good: it means only that, supposing he were a different person, he might secure more happiness." But the general identity of virtue and interest is a certain conclusion, for "morality is the reconciliation of diverse wants or interests; it solves the problem how to satisfy these wants together; it does so by creating a new type of character which has wants only of a certain kind. Dynamically the identity" of virtue and interest

"represents the fact that forces are arrayed on the side of the good which are too powerful for the bad. Good is the victorious ideal. . . . In the animal world the identity of interest and good is established by the extinction of those kinds of life which are different from the victorious species. In the end only the one kind remains, the others vanish. It would indeed appear absurd to hold that the interest of the beaten species is to give place to another and die. . . . we must say that it is the interest of an animal to belong to the victorious variety. On the other hand it is to the interest of the bad man to be good, because he can become good; his bad ideal must die, like the weaker animal variety."

Why then is it sometimes our interest, or rather a bad man's interest, to be bad? If we turn again to the case of species, we might say that "the real interest of the weaker variety could be found, if the circumstances were such that it could maintain its existence." And so with the bad man; under favourable circumstances it may be his interest to be bad, if his disposition be not sensitive to the forces society can bring against him, if others are weak or careless.

"If a tradesman is known to make money by sharp practices, Society has only itself to blame, if it continues to deal with him or leaves him to enjoy his ill-gotten gains in peace. . . . When it is worth a man's while to do wrong, the guilt lies as often with others as with himself."

Once more—it may be worth while to do wrong because one can impose on others and seem good. Biology has its parallel here too. "Simulation is not uncommon among animal species. An instance which is quoted by Darwin is that of a butterfly, *Leptalis*, which mingles among the swarms of another species, the *Ithomia*." In all such cases "the mockers are invariably rare insects while the mocked abound in swarms." And between the honestly good and those who merely affect goodness the proportion, Mr. Alexander adds, is much the same. It seems to us that the above furnishes an excellent example of the broad and just treatment of human life of which he has shown himself capable.

There is no need in conclusion formally to recommend this volume. We will only say we have not for long met a philosophical



treatise of greater importance. If not absolutely "epoch-making," Mr. Alexander's book is comprehensive, sagacious, and original, and the promise it gives of still better work in the same field is unmistakable.

*Louisa May Alcott: her Life, Letters, and Journals.* Edited by Ednah D. Cheney. (Sampson Low & Co.)

BIOGRAPHY is nowadays almost as certain as death itself; but it is not often so speedy as it has been in Miss Alcott's case. Miss Alcott died on March 6th, 1888, and before time could be allowed for considering whether it was desirable to write her "life" this book appears. It was, at all events, obvious that Miss Alcott did not wish her letters to be published. The editor herself says as much. Whether the journals were intended for the public is doubtful; but it appears that Miss Alcott cut out the part of them which might have been interesting. The editor's argument in favour of the book is not convincing, and, indeed, to many minds it points to an opposite conclusion:—

"Of no author can it be more truly said than of Louisa Alcott that her works are a revelation of herself.....It is, therefore, impossible to understand Miss Alcott's works fully without a knowledge of her own life and experiences."

The first statement being true, as it is, the conclusion should have been that the actual facts of her life and experiences are not matters of public interest. "Miss Alcott wished to have most of her letters destroyed, and her sister respected her wishes." Her biographer had no such scruples. But the result, as might be expected, is a most uninteresting book. The introduction begins with characteristic superlatives: "Louisa May Alcott is universally recognized as the greatest and most popular story-teller for children in her generation." Possibly the biographer has been wise in producing her book so rapidly, because universality and infinity are apt to dwindle. Even now the sober truth is that Miss Alcott's vogue in one part of the universe is not what it was, even among little girls. As for the little boys of the universe, it is doubtful if Miss Alcott's books ever had much charm for them. Good little girls did love her stories, because they were homely, straightforward, and commonplace; because they were, as a Polish countess told Miss Alcott, "so true, so sweet, so pious," and, it may be added, because they revealed a religion splendidly tempered by candy and "squash pie."

Of Miss Alcott's simple life there is nothing worth telling. Her tastes were domestic, and she worked hard. For a short time she nursed in a hospital during the war; but her health could not stand the work. She travelled in Europe a little, and in England she met a few people of note. Her journals, as they are now given to the world, show that neither places nor people made much impression upon her. Of Venice she notes: "A lovely city for a short visit. Not enough going on to suit brisk Americans"; of Matthew Arnold, "Heard Matthew Arnold."

Her literary history can be given in a word or two. From early youth she wrote incessantly, and it was not till she was thirty-six that, on the suggestion of her publishers, she set to work on a book for

girls, and had the happy idea of describing the early life of her own home. 'Little Women,' the story which made her reputation and upon which it rests, was an accident. She herself at first thought it dull. "She was quite unconscious of the unusual merit of the book." She thoroughly enjoyed her success and the money which came with it. For the rest of her life she was the author of 'Little Women.' The demands made upon her gave her little time for writing anything except variations upon her successful story. She did not form too high an estimate of herself. She characteristically remarks in her journal in 1880, "Mary Clemmer writes for a sketch of my life for a book of 'Famous Women.' Don't belong there"; and in another place, "'Little Women' often toasted with more praise than was good for me." Her sound common sense mixed with her dry American humour is her most taking quality. Perhaps the best thing in the book is a letter to a young writer who had addressed her as a stranger:

"Dear Sir,—I never copy or 'polish,' so I have no old manuscripts to send you; and if I had it would be of little use, for one person's method is no rule for another. Each must work in his own way; and the only drill needed is to keep writing and profit by criticism. Mind grammar, spelling, and punctuation, use short words, and express as briefly as you can your meaning. Young people use too many adjectives and try to 'write fine.' The strongest, simplest words are best, and no foreign ones if it can be helped.....I know little of poetry, as I never read modern attempts, but advise any young person to keep to prose, as only once in a century is there a true poet; and verses are so easy to do that it is not much help to write them.....The lines you send me are better than many I see; but boys of nineteen cannot know much about hearts, and had better write of things they understand."

#### NOVELS OF THE WEEK.

*The Triumph of Manhood.* By Marie Connor (Mrs. Leighton). 3 vols. (Chapman & Hall.)

*Sir Charles Danvers.* By the Author of 'The Danvers Jewels.' 2 vols. (Bentley & Son.)

*Margery.* By Georg Ebers. Translated from the German by Clara Bell. 2 vols. (Trübner & Co.)

'THE TRIUMPH OF MANHOOD' is an impossible story—impossible in motive and incident. The gist of it seems to be that if you want to get into the midst of low intrigue, nocturnal assignations, sham confessions, and priests consumed by human passions, you should go to a French *pension*, and make acquaintance with the neighbouring clergy. It may be so, now and then—perhaps Mrs. Leighton has painted from life; but in that case the fact and the fiction have not been very artistically joined together. As for the title, it cannot be justified by anything in the story itself. There is no triumph of manhood about the central character, where the author clearly intends us to see it, though an ill-regulated mind revolts against the constraints of a calling for which it was not fitted. It is the failure of manhood which turns his earthly paradise into a hell, and provides the unnatural melodrama on which the whole of the three volumes are made to turn. The story is well written, but nothing

could make the substance of it pleasant and attractive.

Those who read the little sensational story called 'The Danvers Jewels,' when it came out some two years ago, must certainly have done so with pleasure, and will be prepared to renew their acquaintance with that genial ne'er-do-weel Charles Danvers in a cordial spirit. The prodigal is now restored to society in a new character as regards externals. He is a rich landed proprietor; he has inherited the family title; he is not shunned, but respected, or rather hunted down by the most rigidly exclusive of mothers who have daughters to marry. Nevertheless the new Charles Danvers has lost nothing of the charm of the old one, and the author's somewhat dangerous experiment—at this early period of her career—in continuing some of the threads of her first story has been entirely justified in its execution. The hero is at least as humorous as ever, the new heroine is also very sprightly and amusing; both the aunts are admirable after different fashions. In Molly the writer has scored another success; she is a natural, delightful, and really funny child, a rare combination in the young of fiction. The treatment of the story is charming; unfortunately in this case the plot itself is the stumbling-block—it is flimsy and poor. The situation which makes two delightful people miserable, and threatens for some time to divide them for ever, is an absurdity, a perversion of common sense and right feeling which should not be foisted upon so sound-minded a young person as the heroine. Dare is really too theatrical a foreigner, and the episode which finally releases Ruth from her engagement to him is quite over-opportune. Most people, however, will forgive the faulty stage machinery for the sake of the charms of the principal personages, not the least of which is their conversation.

Prof. Ebers can scarcely be congratulated upon making progress in romance writing, unless it be progress in the inverse sense. His latest work, 'Gred,' called 'Margery' by the English translator, will, we fear, be found tedious even by the author's admirers. It is a tale of old Nuremberg which professes to be a transcript into modern German of an old MS. of the fifteenth century unearthed by the professor at Venice. The artifice is worn out. There is no stamp of contemporary tone or colour about the whole story, except such as is given by the various cumbrous turns of phrase supposed to be peculiar to the time. Nor does the tale excite any interest. Prof. Ebers in his preface declares that, reading it, he exclaimed aloud, "Splendid! wonderful! what a treasure!" and that he sat up all night in order to peruse it from end to end. It may be suspected that English readers will find it rather a soporific than an excuse for a *pervigilium*.

#### TOURIST LITERATURE.

WE have received from Messrs. Bentley & Son *The Roof of France*, by Miss Betham-Edwards, a book of travel in central-southern France, and especially in the department of the Lozère. An Englishman, who was one of those people who are said to have been everywhere, and a French naval officer of wealth, who had travelled a good deal on his own account, besides being employed in all parts of the world, once

entered upon a contest as to the strange spots which each had visited. They had both been in the Falkland Islands, both had visited Samarand and Kamschatka, but the Englishman beat the Frenchman when he named Mende, the capital of a French department and seat of a French cathedral. Miss Betham-Edwards is quite right in thinking that the Lozère until lately has been wholly out of the tourist world, but she perhaps, like all discoverers, is inclined to slightly magnify the extent of her discovery; and we are not disposed to admit that those who have walked over the Causses in prehistoric days have found scenery so grand as that which our author describes. The chestnut woods of the valleys are most beautiful, and the pansy-covered tablelands have a singular charm; but the language of Miss Betham-Edwards goes beyond this, and is open to some slight reproach on the ground of exaggeration. We are inclined to think, too, that she oversteps the bounds of accuracy in stating that on her journey between Lagogne and Mende she passed over a height which can fairly be described as "stupendous," and which is equal to that of the summit of the Puy de Dôme; but when we have said this much and complained of the absence of a sketch-map we have exhausted criticism, and can only add that which is pleasant. The work is readable, and will help to direct travel to an interesting district of novel aspect, and Miss Betham-Edwards's political comments and descriptions of the admirable character of the peasantry of the highlands of the southern half of France are worthy of all commendation.

FROM Mr. Edward Stanford there reaches us *The New Far West and the Old Far East*, by Mr. Barneby, a work the first half of which consists of a most interesting account of Manitoba, British Columbia, and Vancouver Island, and the second half of which contains an utterly uninteresting description of the ordinary journey through Japan and home by way of Ceylon. It is a great pity that Mr. Barneby should not have written only upon the subjects upon which he has much to tell us that is new, and the whole of his Japan and Hong Kong story has been told over and over again. He seems unaware that Nikko and Canton are hackneyed places, and informs his readers that "there is said to be always a certain amount of risk in visiting Canton." Now Canton is a city in which there is not a single day in the year in which English ladies are not to be found shopping, and one Englishman lived for the whole of his life inside the walls, so that he was locked up from sunset to sunrise alone with the enormous native population, and never suffered even those inconveniences which a Chinaman has to put up with in London, let alone Sydney or San Francisco. Mr. Barneby tells a terrible story of Manitoba, but he tells it with so complete an absence of effort, and so simply, as to carry only too much weight. Mr. Barneby is himself, we gather from his work, interested as a landowner in the success of the Canadian Dominion, but the picture which he draws of it is calculated to lead all emigrants to prefer the United States. He shows that large districts, which had been settled, have been abandoned between two visits which he paid at two years' interval; also that persons who borrow on the security of the land are in the habit of crossing the frontier to Dakota, and his book will not be encouraging to the House of Commons Committee on "Colonization." There are a good many trifling mistakes in Mr. Barneby's book, such as an "equitable" climate for an equable climate, and "saché" for *saki*, the rice-spirit of Japan; but such trivial errors do not detract from the value of the first portion of the work. We do not quite understand how coal, which is 16s. a ton at Nanaimo, according to the author, can be 36s. to 40s. a ton in Victoria, considering that there is a railway from the colliery to the city—a distance of only seventy miles; but we have no doubt that Mr. Barneby, who shows himself careful in all such

inquiries, is right. Our author is almost as difficult to please about scenery as was Arthur Young, a new edition of whose travels we lately noticed. Just as Arthur Young thought the scenery of the Riviera, which we now think almost as beautiful as any in the world, disagreeable, so Mr. Barneby declares the inland sea of Japan "pretty, but by no means grand," and "monotonous," and says it would be "excessively pretty" if it was more timbered, the fact being that most people would agree with us in considering it to be fairland on earth.

#### CLASSICAL SCHOOL-BOOKS.

*An Introduction to Latin Lyric Verse Composition.* By J. H. Lupton, M.A. (Macmillan & Co.)—*Key to Lupton's Lyric Verse Composition.* (Same author and publishers.)—This excellent 'Introduction to Lyric Verse Composition' consists in the main of some seventy poems with retranslations and hints. Most of the pieces for conversion into various Horatian metres are by English poets of established fame; while some by minor poets, such as Bret Harte, Mr. C. Stanwell, and Mr. Lupton himself, are by no means devoid of merit. The 'Key' consists of a dozen translations by Mr. Lupton, and about forty by well-known composers, such as Shilleto, Paley, Butterson, and J. G. Lonsdale, the rest being by less famous, but competent scholars. The two volumes will be found to contain all that a teacher requires for this small, but important department of classical education.

*A Latin-English Dictionary.* By C. G. Gepp, M.A., and A. E. Haigh, M.A. (Rivingtons.)—This admirably executed publication gives only words which junior boys require, so that Plautine and Lucretian forms are excluded, and also Pliny's technical terms and post-classical items of vocabulary. Proper names and their derivatives are given, and comparative and superlative forms of adjectives when there is good authority for their use. The insertion of the poetical use of *adspiramen* might lead a juvenile composer astray. It is a pity that the use of words by poets is not always indicated. For instance, *confugium* might well be labelled as Ovidian. The form *novissime* ought not to have been omitted. On the whole, however, blemishes are rare, and the handy little volume ought to be found very useful, though the type is perhaps too small.

*Analecta.* Passages for Translation selected by J. Strachan, M.A., and A. S. Wilkins, Litt.D., LL.D. (Macmillan & Co.)—Dr. A. S. Wilkins and Mr. J. Strachan have been animated by a desire to supplement Dr. Reid's book of passages for translation into English, as it does not "furnish material for more than one session's work." Their volume contains 161 passages from Greek authors and 119 from Latin. The selection seems to be on the whole judicious. References are not given, but the publishers supply an index to them on the receipt of six stamps.

*The Latin Gate: a First Latin Translation Book.* By Edwin A. Abbott, D.D. (Seeley & Co.)—This edition "is printed for circulation among teachers in the hope of obtaining suggestions and corrections, which will be gratefully received by the author." The work before us displays considerable ingenuity, and may prove useful to an "English reader" who desires to develop into a reader of Latin, or to boys and girls who begin to learn Latin at a late period of their education. To expect a boy of eight or nine years old to remember the meaning of "*canis felin vincit*" by thinking of "*canine*" and "*feline*" is, in our opinion, unreasonable. Nor will he get much help from the sections devoted to showing the relationship of French and Latin. By the way, on p. 43, "*ingere*" is printed for *pingere*, *à propos* of Fr. *peindre*. A large proportion of the earlier reading lessons consists of Latin mottoes, phrases,

proverbs, and quotations which are used in English. The notes are copious, and directed to teaching the language as well as to the interpretation of the given sentence or passage. The "Readings" ascend gradually to the first book of Phædrus's fables and part of the first book of Cæsar.

*A Latin Reader for the Lower Forms in Schools.* By H. J. Hardy, M.A. (Macmillan & Co.)—This selection of Latin stories compiled from various sources, and about eighteen pages from dialogues of Erasmus, may be found useful by those who want a fresh Latin Reader. When will compilers of books of this kind learn the wisdom, not to say honesty, of either supplying no vocabulary at all, or taking care that all the words and meanings required are duly given? It is hard, for instance, that a boy should be led to translate *equitibus excussis* "having shaken out the horsemen" instead of "having thrown their riders."

*The N.G.A. Latin Primer.* By G. Stewart Levack. (Sonnenschein & Co.)—The adoption of the N.G.A. system of Latin accidence, i. e., the placing of the genitive between the nominative and accusative, cannot be recommended. Few teachers can think that the conjunction of the nominative and genitive in vocabularies, though they are separated in elementary grammars, throws any difficulty in the way of the learner.

*Cæsar's Seventh Campaign in Gaul, B.C. 52: De Bello Gallico Lib. VII.* Edited with Notes, Excursus, and Tables of Idioms, by W. Cookworthy Compton, M.A. With Illustrations from Sketches by E. T. Compton, and Maps. (Bell & Sons.)—This portion of Cæsar's 'Commentaries' is well worthy of the time which Mr. W. Cookworthy Compton has spent upon it. The three great sieges of Avaricum, Gergovia, and Alesia are alone sufficient to make the book both difficult and interesting. It is to be wished that all editors of classical books could imitate Mr. Compton in visiting the scenes of which their authors treat, but we fear schoolboys are not yet civilized up to the point of appreciating the delicate little sketches of places of historic interest which form one of the features of the edition. Another notable feature is the list of Latin phrases culled from each chapter, and rendered in idiomatic English.

*Selections from Lucian.* With Notes by W. R. Inge, M.A., and H. Macnaghten, B.A. (Rivingtons.)—This volume is a reader for the lower and middle forms of public schools, and consists of about 160 clearly printed pages of Greek with a businesslike commentary at the end.

*Sermo Latinus: a Short Guide to Latin Prose Composition.*—Part I. Introduction. Part II. Selected Passages for Translation. By J. P. Postgate, M.A., Litt.D. (Macmillan & Co.)—A practical teacher can always find something fresh to say about the most threadbare subject. Dr. Postgate illustrates this by showing that Potts, Bradley, Sargent, and Nixon have left valuable gleanings on the well-raked field of Latin prose composition, which he has gathered in a few interesting and suggestive pages. Part II., to which a key is published, contains some forty-two "really instructive" exercises for translation in Latin prose, of which three, we are told, have already been published by Dr. Bradley, while two others, Nos. 21 and 42, are dear old friends, but the rest seem as new as they are well selected. The book will be found at least as useful to teachers as to students.

#### OUR LIBRARY TABLE.

MR. TROLLOPE'S *Further Reminiscences* (Bentley) are characterized by the same cheerfulness and kindly feeling towards all manner of men, women, and children as the two volumes we reviewed a couple of years ago (*Athen.*, No. 3133).



The new instalment—we hope it is not the last—does not lend itself so readily to quotation, as there are fewer anecdotes. Curiously enough the best story told of a newspaper correspondent at Rome does not concern Mr. Trollope himself, but the representative of an American journal. It is a little disappointing to find that Mr. Trollope has not more to say about such a man as Rawdon Brown, whose whims and oddities were at least as remarkable as his attainments; and the other notabilities introduced are rather mentioned than described. Every one, on the other hand, will admire the quiet dignity with which Mr. Trollope speaks of the great sorrow of his old age, the death of his gifted daughter. The anecdotes scattered through the volume are fairly amusing, like this one of the railway station at Marseilles:—

"There was a board on which the station-master was directed to exhibit a statement of the cause of any delay in the arrival of the trains. The Paris train was nearly an hour late on the occasion in question, and the station-master rose to the occasion by giving the public the very satisfactory information that the train was late à cause de marche lente—in consequence of going slowly!"

In *Caroline Schlegel* (Fisher Unwin) Mrs. Alfred Sidgwick has given a vivid and attractive sketch of a woman of a remarkably complicated and interesting character. As a writer Caroline Schlegel had no very strong original impulse, but she responded readily when bold and novel ideas were presented to her, and exercised an extraordinary influence over almost every important man with whom the circumstances of her life made her acquainted. Her first husband was a doctor, whose quiet home in Clausthal afforded little outlet for her energies. After his death, when she was still young, she had many strange adventures, in the course of which, possessing always the courage of her opinions, she rebelled violently against the social laws which seemed to her to limit unduly the freedom of women. Afterwards she married Wilhelm Schlegel, on the understanding that if either became tired of the other their union should be brought to an end. He loved her ardently, but she does not seem to have cherished a really corresponding feeling, and so in due time they parted. She then became the wife of Schelling, who had originally loved her daughter, but learned, after the daughter's death, to find in the mother the realization of his ideal of feminine grace and charm. Although she was twelve years older than Schelling, she never lost her hold over him, and when, after six years of happiness, death snatched her from him, he felt that the loss of her meant for him "eternal pain." Mrs. Sidgwick has penetrated deeply into the recesses of Caroline's restless, passionate spirit, and, while not concealing her faults, records the incidents of her career in a way that excites and keeps alive the reader's interest and sympathy. Caroline's relation to Wilhelm Schlegel brought her into contact with his brother Friedrich and other members of the German romantic school. It was not, of course, to be supposed that in a small book Mrs. Sidgwick would be able to give an adequate account of these writers; but everything she says about them, and about the movement they represented, shows that she has studied carefully, and understands thoroughly, their essential characteristics and tendencies.

THE Stationery Office publish as a small Blue-book an index to the consular trade reports of 1886-88, which has been prepared with great care by Mr. Willoughby Maycock, a clerk in the Commercial Department of the Foreign Office, and will be most useful.

To judge from the variety of subjects treated in the *Sanskrit Critical Journal of the Oriental Nobility Institute*, of which the May, June, and July numbers are before us, the indefatigable Dr. Leitner is pursuing his labour of love on behalf of Indians in England with characteristic energy. With reference to the Shakespeare translations which appear in two of its issues,

it may be noted that the selected tragedy of 'Hamlet,' in spite of its somewhat exclusive character, is not ill adapted, from its many contemplative passages, for the purpose here required. The translator might, however, do well to give more attention to the careful development of the main character than to the literal rendering of the utterances of the minor *dramatis personæ*, in order to secure the comprehension and sympathy of readers unacquainted with the original text.

VOLUMES of various libraries are on our table. Messrs. Bell & Sons have added to the "Standard Library" Mr. Kegan Paul's translation of *The Thoughts of Blaise Pascal*, which has the advantage of being translated from the text of Molinier. Some useful notes are appended.—To the "Minerva Library" Messrs. Ward & Lock have added Bayard Taylor's admirable translation of both parts of *Faust*, and his valuable notes. It is a boon to obtain such a standard work in a handy form and at a low price.—To their remarkably cheap "Library of Theological Literature" Messrs. Griffith & Farran have added the *Cur Deus Homo?* of St. Anselm, appending to it a selection from the archbishop's letters, and *The Victory of Faith*, and other *Sermons*, by Archdeacon Hare. A brief but good memoir is prefixed. For these valuable reprints Messrs. Griffith & Farran deserve the thanks of every theologian.—In their "Pocket Library," which we have frequently praised for its neatness and cheapness, Messrs. Routledge have included *Early Poems by William Wordsworth*, and *Farm Ballads*, by William Carleton.—In the "Canterbury Poets" of Mr. Scott have appeared selections from *The Poetical Works of Leigh Hunt and Thomas Hood*.—In the "National Library" Messrs. Cassell continue to issue a valuable series of standard works, such as *Cowper's Task, Letters by Lord Bolingbroke*, and *King Richard III.*—The latest volume of Messrs. Trübner's elegant "Lotos Series" is a charming reprint of Sir E. Arnold's popular poem *The Light of Asia*.

We have on our table the catalogues of Mrs. Bennett, Mr. Baker (theology), Messrs. Ellis & Elvey (valuable and interesting), Messrs. Garratt & Co., Mr. Gray, Messrs. Jarvis & Son, and Messrs. Sotheman (good catalogue). We have also received the catalogues of Mr. Hitchman and Mr. Wilson of Birmingham, Messrs. George's Sons of Bristol (rather interesting), Messrs. Durrant & Co. of Chelmsford, Mr. Murray of Derby, Mr. Maxwell of Dundee, Mr. Baxendine of Edinburgh, Messrs. Kerr & Richardson of Glasgow (fairly good), Mr. Miles of Leeds, Mr. Potter and Messrs. Young & Sons of Liverpool (fairly good), Mr. Sutton of Manchester (books from Mr. Bailey's library), Mr. Blackwell of Oxford (educational), and Mr. Clegg of Rochdale.

We have on our table *London to Melbourne*, by Marchamp Longway (Remington),—*Sherringham* (Jarrod),—*Steamship Guide and Holidays Afloat*, by T. Rhodes (Philip & Son),—*Honourable Artillery Company, Charter, Royal Warrants, and Orders in Council, 1537-1889*, edited by Lieut.-Col. G. A. Raikes (Roberts & Co.),—*Advanced Course, a Complete German Grammar*, by F. Lange, Part III. (Whittaker),—*Seven Thousand Words often Mispronounced*, by W. H. P. Phye (Putnam),—*The Essay Writer*, by H. Skipton (Lockwood),—*Principles of Book-keeping*, by the Rev. C. N. Nagel and A. Hall (Relfe Brothers),—*Shakespeare's Cymbeline*, edited, with Notes, by C. M. Ingleby, LL.D., revised by H. Ingleby (Trübner),—*Institutes of Economics*, by E. B. Andrews, D.D. (Boston, U.S., Silver, Burdett & Co.),—*Forty-three Historical Programmes*, compiled by A. Hughes-Hughes (A. Andrews),—*Problems of the Future, and Essays*, by S. Laing (Chapman & Hall),—*Foods for the Fat*, by N. E. Davies (Chatto & Windus),—*The Illustrated Guide to Fishing in Norfolk Waters*, by R. Moll (Jarrod),—*Report*

on the Progress and Condition of the Botanic Garden, Adelaide, 1888, by Dr. R. Schomburgk (Adelaide, Leader),—*The Farm and the Dairy*, by Prof. J. P. Sheldon (Bell),—*The Laundry Manual* (A. Perry),—*The Third Class Army School Certificate made Easy*, by an Army Schoolmaster (Chatham, Gale & Polden),—*Onions and Cress*, by H. V. Knaggs (Pickering & Chatto),—*True Detective Stories*, related by Maurice Moser (Trischler),—*The Devil's Whisper*, by R. Barnett (Scott),—*Thinks*, by Bill Nye (Brentano's),—*Lord Esher's Daughter*, by the Author of 'A Dead Past' (Stevens),—*Old Mother Goose's Rhymes and Tales*, illustrated by C. Haslewood (Warne),—and *The Dead Sailor*, by Sir J. C. Robinson (Kegan Paul).

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

- Abbott's (L.) Signs of Promise, Sermons, cr. 8vo. 7/6 cl.  
Anecdota Oxoniensia: A Commentary on the Book of Daniel, edited and translated by D. B. Margolouth, 4to. 21/swd.  
Dewhurst's (E. M.) Women of the Old Testament, Outlines for Mothers' Meetings, 1st Series, cr. 8vo. 2/6 cl.  
Doubter's (A.) Doubts about Science and Religion, by a Criminal Lawyer, cr. 8vo. 3/6 cl.  
Fowle's (Rev. E.) Advent, Twelve Simple Village Sermons, cr. 8vo. 2/6 cl.  
Mozley's (Rev. T.) The Word, cr. 8vo. 7/6 cl.  
Sanday's (W.) Appendices to the Greek Testament, 12mo. 3/6  
Spurgeon's (C. H.) Salt-Cellars, Vol. 2, M to Z, cr. 8vo. 3/6  
Thoughts of Blaise Pascal, translated from the text of M. A. Molinier, cr. 8vo. 3/6 cl.  
Whitehead's (Rev. J. H.) Practical Hints on Public Reading of the Liturgy, cr. 8vo. 3/6 cl.  
Wilson's (Rev. T.) Sacra Privata, from original MS., 4/ cl.  
Law.  
Renton's (A. W.) People's Dictionary of English Law, 5/  
Winslow's (R.) The Law of Artistic Copyright, 8vo. 10/ cl.

## Fine Art.

- Brydall's Art in Scotland, its Origin, &c., 8vo. 12/6 cl.  
Rensselaer's (Mrs. Schuyler van) Six Portraits, Della Robbia. Correggio, &c., 12mo. 6/6 cl.

## Poetry and the Drama.

- Cox's (M. M.) Poems, 2/6 parchment.  
Elze's (K.) William Shakespeare, a Literary Biography, 5/ cl.  
Graves's (A. P.) Father O'Flynn, and other Irish Lyrics, 2/  
Knight's (F. A.) Idylls of the Field, cr. 8vo. 5/ cl.  
Sherard's (C. A.) A Daughter of the South, and other Poems, cr. 8vo. 3/6 cl.

## History and Biography.

- Balgut (F. J.) and Millard's (J. E.) History of the Ancient Town and Manor of Basingstoke, 8vo. 31/6 cl.  
Dufferin and Ava's (Marchioness of) Our Viceregal Life in India, Selections from Journals, 1884-88, 2 vols. 8vo. 24/ cl.  
Gardiner's (S. R.) The Constitutional Documents of the Puritan Revolution, 1628-69, cr. 8vo. 9/ cl.  
Lawrence (John), "Saviour of India," the Story of his Life, by C. Bruce, cr. 8vo. 2/6 cl.  
Leger's (L.) History of Austro-Hungary from the Earliest Time to the Year 1889, cr. 8vo. 10/6 cl.  
Marshall's (Mrs. J.) Life and Letters of Mary Wollstonecraft Shelley, 2 vols. 8vo. 30/ cl.  
Sotheman (Edward Aske), A Memoir of, by T. E. Pemberton, 8vo. 18/ cl.  
Trollope's (T. A.) What I Remember, Vol. 3, 8vo. 15/ cl.  
Walpole, by J. Morley, 2/6 (Twelve English Statesmen.)

## Geography and Travel.

- Canada, a Statistical and Descriptive Handbook of the Dominion, edited by E. B. Biggar, 8vo. 10/6 cl.  
Edwards's (W. B.) The Roof of France, 8vo. 12/ cl.  
Mallock's (W. H.) In an Enchanted Island, 8vo. 12/ cl.  
Rice's (Rev. H.) Native Life in South India, cr. 8vo. 2/6 cl.  
Sandwith's (F. M.) Egypt as a Winter Resort, cr. 8vo. 3/6 cl.  
Tavernier's (J. B.) Travels in India, 2 vols. 8vo. 42/ cl.

## Philology.

- Buchheim's (E. S.) German Poetry for Beginners, 12mo. 2/  
Cicero, De Amicitia, with Introduction, Notes, Vocabulary, and Translation by S. Moses, 2/6 cl.  
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Inge's (W. P.) Selections from Valerius Maximus, 3/6 cl.  
Sargent's (J. Y.) Exemplaria Græca, Selections from Fables for Translation into Greek, 12mo. 3/ cl.  
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Fritchard's (C.) Researches in Stellar Parallax by the Aid of Photography, roy. 8vo. 7/6 swd.  
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## FOREIGN.

## Fine Art and Archaeology.

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## History and Biography.

Ada-Handschrift (Die Trierer), hrsg. v. K. Menzel, P. Corssen, &c., 80m.  
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 Texter (E.) et Le Senne (C.) : *Train Rapide*, 3fr. 50.

## CAROLUS GABRIEL COBET.

YOUR very just article on this great man should, I think, be supplemented by some personal notes which I am fortunately able to supply. When I was in Leyden last year he was, of course, one of the first men I desired to revisit; but, alas! his health was completely broken; he had retired from his chair some years, and was living away from Leyden in the house of a married daughter. Even so I should gladly have renewed my old acquaintance with him, but his vast mental powers were gone. He had come down, I was informed, to reading French novels for his amusement.

When I first saw him at the tercentenary festival of his university, some sixteen years ago, he was quite the leading man, among many great ones, at Leyden; and though about eighty universities were represented there at the time, there was not a man among the delegates who struck us all so much by his amazing force of character as well as his learning. He was a large, strong man, then (as he told me) sixty-two years old, and had up to the previous year been in the habit of lecturing daily in Latin upon Greek. This had given him perfect fluency in speaking Latin, so that we heard him get up and make a wonderful speech in that language, proposing the health of Madvig, in which he took up the points from previous speeches in such a way as to show he was really talking extempore. Madvig's reply sounded miserable after it—tame and halting. His inaugural Latin oration (June 20th, 1846) is perhaps the most perfect specimen of Latin prose written in our century—full of power and felicity—and yet he always deprecated being considered a Latin scholar. Even his stray flashes, however, in Latin were better than other people's labour; witness his emendation of Cicero's letter on Mark Antony's appropriation of public money, which he emended from the meaningless "opem ab eo petiverit" to "opem ab Ope petiverit," thus restoring to Cicero a most characteristic pun.

But all this was mere amusement. There is

no doubt that in his knowledge of Attic Greek he had no equal, and that since Porson we have had in Europe no scholar who could compare with him. As he disliked and derided the Germans, so he had the greatest respect for English scholarship. He told me that his real masters were the three Richards—Bentley, Porson, and Dawes—and that it was the critical studies of the last, whom he called Davesius, which first started him on his own researches. The 'Novæ Lectiones,' the 'Varie Lectiones,' and the 'Miscellanea Critica,' three separate volumes on the same lines, gathered chiefly from his articles in the *Mnemosyne*, are a perfect storehouse of acumen and profound learning. He said that the real combination for a scholar was English good sense with French taste, and he boasted that he had very nearly met this good fortune in being born of a Dutch father and a French mother. But he would have nothing to do with the Germans; he would talk French perfectly, in Latin with the same ease, but never German. He even went so far as to say that the only way to be respected by them was to lash them well—a task very congenial to his pugnacious and somewhat dictatorial nature. But he was full of kindness and simplicity, and I shall never forget his showing me how to give a lesson in palaeography, sitting down with me before the famous Leyden MS. of the Homeric hymns, and teaching me as much in half an hour as might require weeks of study in books. But one could not see his burly figure stalking through the quiet streets of Leyden without feeling that he walked there as a man unchallenged, intellectually head and shoulders above the rest, and speaking his mind with simple but dogmatic force. He said to me that he did not believe in the extreme antiquity of the Codex Sinaiticus of the Bible, and was about to give me his reasons when we were interrupted. His critical texts of Xenophon's 'Anabasis' and of Lysias I still have, with his name inscribed on the fly-leaf. I don't think that I ever in my life met a more powerful man or one who knew his business so perfectly. J. P. MAHAFFY.

## SOME MISSING POEMS OF SIR JOHN BEAUMONT.

November 2, 1889.

WITH reference to the letters of Mr. Dykes Campbell and R. F. S. on this subject, I may observe that the "reprint" of the cancelled leaf in the volume of 1629 occurs not only in the Dyce copy, but also in the Grenville copy in the British Museum, and probably elsewhere also. It is referred to by Dr. Grosart, who prints the poems on the death of the Lord Marquess Hamilton and 'Upon a Funerale,' the titles of which are quoted by R. F. S. It is plain, however, that this is not a reprint of the original leaf, but a substitute for it, as the initial letters of the lines of these poems do not correspond with those visible on the remains of the cancelled leaf referred to in my first letter. It is tolerably clear that the same is the case with the copy referred to by Mr. Dykes Campbell, and that Messrs. Willis & Sotheman were aware of the difference between the "reprint" and the original when preparing their catalogue. At present there seems to be no sufficient evidence that the real original has ever been published before, though it is just possible that an un mutilated copy of the edition of 1629 exists somewhere.

Mr. Campbell is unquestionably right, in his letter published on October 26th, in pointing out that only one of the newly discovered poems can have been printed on the cancelled leaf. One other correction should also be made. Dr. Grosart, in his introduction, states that there are two copies in which some of the initial letters of the cancelled leaf remain—one in the British Museum, the other in the Bodleian—and he quotes the former as containing the initials nearly complete, the latter only those of the last seven lines of the page. The statement should have been reversed. The British Museum copy (1077, b 26) contains the initials of the last

seven lines only. I have not seen the Oxford copy, but presumably that is the one which contains the nearly complete series of initials quoted by Dr. Grosart. F. G. KENYON.

St. Leonards, Nov. 2, 1889.

I THINK it is not too much to assume that the so-called "reprinted" leaf found by R. F. S. in the Dyce copy of Beaumont's poems of 1629 is identical with the one in Mitford's copy. In that case it is not a "reprinted" leaf at all, but a substituted one—for it contains two poems, neither of which could have been the one originally printed on pp. 181-2. Dyce says the leaf "is wanting in almost all the copies." Had he himself seen any intact copy, or even one which retained a bit of the leaf showing the initial letters of the original lines, he would not have made the assumption he has made. It would have been more in accordance with his wonted caution and exactitude had he written: "All the copies I have seen want the leaf, pp. 181-2, and this may be a reprint."

Perhaps R. F. S. will be good enough to let us see the two little poems of the substituted leaf, as copies must be very rare.

J. DYKES CAMPBELL.

## LETTERS BY EDWARD FITZGERALD.

IT must have been in the year 1875 that I first became acquainted with that admirable translation, then published anonymously, of Omar Khayyám—a translation which is, as I afterwards learned, the work of the late Edward FitzGerald. Impression produces a necessity for expression; and I was so much struck by this translation of the old Persian pantheist, who had tried in vain to solve the riddle of the earth—and had sung his doubts so musically—that I felt impelled to write an essay on the work. So far as I knew, criticism had not then occupied itself in any way with this then neglected, but masterly and musical free translation. I heard, privately, that the poem which I had read with so much delight was the production of Mr. Edward FitzGerald; and I applied for, and obtained from him, leave to state in my article that he was the translator. The public were first informed about the authorship of his translation in an essay of mine which appeared in the *Contemporary Review* for March, 1876. Later on, I felt moved by admiration to write about Mr. FitzGerald's translation of Jami's 'Sâ'âman and Abâd'; and this article appeared in *Tinsleys' Magazine*, January, 1883. Mr. FitzGerald was then living at Woodbridge, and had, I believe, ceased to visit London. He was kind enough to invite me to visit him at Little Grange; and a tolerably active correspondence ensued between us. Certain of his letters to me appear to be characteristic of their writer, and therefore of literary interest. Such letters will, without comment, follow this brief note. H. SCHÜTZ WILSON.

Woodbridge: August 1/75.

It is very good of you, my dear Sir, to think of announcing me in the *Athenæum*; but I doubt I am not important Enough—even with your *Contemporary Praise*—to justify such a thing—anyhow, to justify your taking even the least trouble in the matter. I tell Mr. Quaritch he will draw the "Evil Eye" on Agamemnon by bringing him out in such fine type, &c., as bad as Clytemnestra's Purples. And you know how Critics are apt to retaliate on a second Appearance for any praise which they themselves did not give to a first. However, I suppose Quaritch has his "select Circle" of Buyers out of reach of the Critics.

If you really do propose to read the Play, begin in the middle, as Johnson advised: "Then, Sir, you will judge if you are interested enough to begin from the Beginning."

You are very good too in wishing to meet me in the flesh one day. I never get to London now; and would not have even my oldest Friends come down here, unless on their way elsewhere. For one feels that after 20 years of rustication one is but poor Company for those who mix in the World; and (most of all) in the London World. Still, if any one comes this way I do my best under

that self-distrust; as I will do for you if any occasion calls you into these parts.

Meanwhile, let me wish you a pleasant Holidy among the Mountains; and that you would believe me your's very sincerely obliged,

E. FITZGERALD.

12, Marine Terrace: Lowestoft, April 28 [1876].

MY DEAR SIR,—I had better say at once that the Packet containing Colonel Gordon's Omar—in three Divisions—came safe to hand this morning, along with your Note. Thank you for both. I shall look over the Colonel at once: as I am to return to my own home at the dull Town of Woodbridge on Monday next.

I scarce dare look even at the Persian text, which, with it's Dots, &c., puzzles and distracts my Eyes sorely, no longer young, and very seriously injured by reading by smoky Paraffin some years ago. I remember that Tennyson had to leave off Persian, which he began to read some thirty years ago: because of the character worrying the Eyes: those Dots are as good as the "Musce volitantes."

I began to remember that the literal Translation of Omar which I wrote you of, was not in Professor Cowell's hand, but (I now think) in mine, after reading the original with him, who taught it to me. So I would not offer it as his exactly. And I am not sure that I could lay hand on it now after 20 years. I will look however.

I have had many felicitations from Friends on account of your very handsome praises in the *Contemporary*, which you will think it sham modesty in me to say were far beyond desert: but I do sincerely think so; and am not the less your's sincerely obliged,

EDWARD FITZGERALD.

I shall ask Colonel Gordon how I should [send] him back his Parcel. It is a long roundabout from here to Cheltenham.

Little Grange: Woodbridge, July 30/76.

MY DEAR SIR,—I am half puzzled about sending you a Copy of a Version from Æschylus, lest you might suppose that I was tacitly asking you to do it the same good turn you did to Omar. Pray believe that I offer you *this* by way of "reconnaissance" for that: and with no further view whatever.

I am ashamed at coming forth in so fine a Dress—my "Tragedy wonders at being so fine"—but it was not my doing, but Mr. Quaritch's, and simply implies—a very small sale.

I suppose you are preparing for some Summer Ramble, if not already started: Anyhow, pray do not feel bound to acknowledge either Book or Letter: I am sure they will both find you at last: and I will make bold to believe, without your having to say so, that there is something you like in the play, something you do not: as is the case with your's sincerely,

E. FITZGERALD.

Woodbridge: August 2/76.

MY DEAR SIR,—I am very sorry you have had the trouble of writing twice, and then telegraphing, to me. However, the fact is that I did answer your first Letter so as to go by last night's Post—directing to Hanover Square: whether you had not been, when you telegraphed to me: not till after noon, or Dinner-time, I dare say. You have got it at last, I hope: before I write this; and you will have seen that I did not wish you to be at the "leisest" (Suffolk) trouble in announcing what might turn out to be "Figs!" in public estimation.

Your Book reached me safe also an hour or two ago, and shall be put into reading forthwith. I see that part of it concerns the Alps which you are now about to re-visit. Once more let me wish you "Bon Voyage."

Your's sincerely,

EDWARD FITZGERALD.

I now think I ought to have telegraphed back to you; but it is scarce worth while now.

Little Grange, Woodbridge.

MY DEAR SIR,—.....I think I have some Copies of Omar—the Third or Fourth—I forget which—and will send you one when I find it—which I can never hope to do by looking for it. I think it only improves on former Edd. by being shorter: but it is accompanied by another Persian Poem which, I believe, hangs upon it rather as a dead weight. But the Man who taught me both wish'd to have "Solomon and Absalom" (as the Printers call'd it) revived: and then did not like the new as well as the old. And yet, like Omar, it is much shorter.

I can manage but little Reading, for my Eyes fell ill this time last year, and are not likely to recover much after 73. A Boy comes to read to me of a night for two hours—his Blunders amusing me as much as the Book he reads, which is generally some Memoirs or Travel.

Your's truly,

E. FITZGERALD.

Little Grange: Woodbridge, Thursday.

MY DEAR SIR,—I post you along with this Letter a copy of old Omar and his rather heavy Companion "Solomon and Absalom."

When I had strung it up I reflected that, in giving it to you, I ought to have added a word of thanks for having helped it to appear in it's fourth Edition. But, as I hope you will understand this, I have not unstrung my Bow again to say so.

In return, pray follow my rule whether on receiving, or giving, any such present: which is, simply to acknowledge it's coming to hand (as one feels bound to do) *without a word* as to the contents.

Your's truly,

E. FITZGERALD.

12, Marine Terrace, Lowestoft, February, 1877.

MY DEAR SIR,—You were just going among your Mountains when you sent me your Book; and I have deferred acknowledging it too long after your return. It made me some very pleasant Summer Reading in my Garden; and has done the same for others to whom I lent it.

I saw you advertized for some Book about those same Mountains some while ago. (N.B. Pray don't take this as a hint for you to send it to me: I should be *rest* if you did, after thus advertizing to it.) I have had very little Acquaintance with them: never knew any one of them above 4,000 feet high, I believe—Skiddaw; and I must say I like them best at a considerable Distance, when they look more or less Cloud-like, do not shut out Sun, Moon, and Stars, and—are not to be ascended. But I know this indifference to them rises from want of Acquaintance with the best of their kind, and from want of *early* Acquaintance with any. Norfolk and Suffolk, you may know, do not offer much in this way; but we have *the Sea*—a very inferior piece of it as compared with that on the west coast, but still—The Sea: which, you know, becomes a Passion to those who grew up by it, as Mountains do to others. But I content myself now with *looking* at my capricious old Neighbour, whose Temper I used to try by scratching his Back. He is now hidden from me by a Snow-storm—but—there he is. And I am your's sincerely,

EDWARD FITZGERALD.

It seemed odd to me, in some later Travels, people writing about "*First Class Mountains*, &c."

(To be continued.)

### Literary Gossip.

MISS BROUGHTON generally allows three or four years to elapse between her novels. Her new novel '*Alas!*' will be the opening serial for *Temple Bar* for the next year.

MR. FROUDE is rapidly recovering his health at Salcombe, and expects to return to London in a few days. He has made considerable progress with his '*Life of the Earl of Beaconsfield*,' who, it appears, has become one of the historian's "heroes" as an upholder of social and political order.

BESIDES the essay '*On Style*' Mr. Walter Pater's new book will contain his papers on Wordsworth, Coleridge, Charles Lamb, Sir Thomas Browne, '*Love's Labour's Lost*,' '*Measure for Measure*,' '*Shakespeare's English Kings*,' '*Æsthetic Poetry*,' Dante Gabriel Rossetti, and an essay entitled '*Postscript*.' '*Appreciations*' is the title given to the volume. Messrs. Macmillan & Co. are the publishers.

DR. GEORGE SMITH, of Edinburgh, has, at the request of the family, undertaken to prepare a memoir of Dr. Alexander N. Somerville, who died on September 18th last, at the ripe age of seventy-seven. Not only did Dr. Somerville's activity form a considerable factor in the religious and philanthropic life of Scotland during the last sixty years, but long after middle age he became a world-wide evangelist in India, South Africa, and the continent of Europe. This most picturesque old saint was the representative of the Lords Somerville, and of their English branch also, which became extinct with Allan Ramsay's friend, the poet William Somerville, author of '*The Chase*,' who left his patrimony to the Scottish barony. Possessors of letters from the late Dr. Somerville will do a service by lending them to Mr. Alexander Somerville, 34, Granby Terrace, Hillhead, Glasgow, who will return such letters in due time.

ville will do a service by lending them to Mr. Alexander Somerville, 34, Granby Terrace, Hillhead, Glasgow, who will return such letters in due time.

THE authoress of '*Ought We to Visit Her?*' and '*The Girtton Girl*' will once more come before the public with a new serial story for *Temple Bar*. It will commence in the January number of next year.

MR. CHAMBERLAIN is at present engaged in preparing for press a collection of his recent speeches on Home Rule and the Irish Question. The volume will be published by Messrs. Swan Sonnenschein & Co.

A SALE of interest to various orders of students is that of the library of the Rev. Churchill Babington, D.D., whose death we noticed in January last. Dr. Babington was all his life a large and miscellaneous collector and a distinguished student in natural as well as in antiquarian science. His library, if not rich in special rarities, was remarkably well stocked in the various branches of general and local (Suffolk) archaeology, as well as in divinity, and particularly in the sciences of botany and ornithology. The sale is fixed to take place at Messrs. Sotheby & Wilkinson's on November 27th and following days. Further portions of Dr. Babington's collections, of which the most important consist of coins and vases, will be sold by the same firm early next year.

IT is upwards of two hundred years since an English translation, and that an imperfect one, appeared of Jean Baptiste Tavernier's '*Travels in India*.' A new translation from the original French edition of 1676 has just been made by Dr. V. Ball, F.R.S., F.G.S., Director of the Science and Art Museum, Dublin, and author of more than one book relating to India. Dr. Ball has written a biographical sketch of Tavernier for the work, and has furnished it with notes, giving identifications of localities with modern sites and such elucidation of obscure points as has been required. Plans and illustrations are also given. The work is in two octavo volumes, and it will be issued immediately by Messrs. Macmillan & Co.

THE Cymrodorion Society, which is doing so much for the study of Welsh history and archaeology, has completed its arrangements for the delivery of lectures during the coming winter. Among the most important are the following: '*The Celtic Open Field System*,' by Mr. Frederic Seebohm; '*The Ethnology of Pembrokeshire*,' by Mr. Leeder Owen; '*Preservation of Ancient Monuments in Wales*,' by Mr. Romilly Allen; '*The Study of Welsh Place-Names*,' by Prof. Lloyd of Aberystwith; and '*The Life and Works of James Howell*' (author of '*Epistolæ Hoeliane*'), by Mr. Joseph Jacobs. The next volume of the society's magazine, *Y Cymrodor*, will be published before the end of the month.

ALTHOUGH it is impossible to conceal the fact that the loss of Mr. Walford Selby's unremitting attention to the affairs of the Pipe Roll Society has temporarily paralyzed its energy, the rumour now current of a possible union with the Selden Society is unfounded. It is probable, however, that an effort may be made to procure the appointment of a paid assistant secretary to

\* '*Alpine Ascents and Adventures*.'—H. S. W.



undertake the arduous labours of proof-reading and general correspondence.

WE seem to be threatened with a flood of new journals for the coming year. In addition to Mr. Wemyss Reid's new venture and the new literary weekly, which we mentioned in the *Athenæum* some time back, and which was to have appeared in October, edited by Mr. Nichol, late of the *British Weekly*, we hear of a new daily illustrated penny paper, an offshoot of the *Graphic*, which promises signed articles by well-known writers and sketches by clever artists. As an advertisement of the enterprise, a million copies are, it is said, to be printed of the first number.

A CORRESPONDENT writes:—

"In a catalogue recently issued by a respectable Scotch second-hand bookseller a copy of 'The Tribute' (1837) is advertised, with the recommendation that it contains a poem by Lord Tennyson 'not included in the complete edition of his works.' The poem is stated to begin:—

Oh! that 'twere possible  
After long grief and pain,  
To find the arms of my true love  
Round me once again.

But the bookseller thinks it desirable to warn collectors that his discovery is of little importance, for he adds, 'It is a very crude production!' Bibliography and criticism of this stamp from 'behind the counter' are now woefully common, much more so than they used to be, and I wonder some 'gentlemen and scholars' do not turn to second-hand bookselling. There is ample room in the business for the exercise both of 'art' and 'craft.'"

THE decease is announced of Mr. W. Sargent, the author of 'Essays by a Birmingham Manufacturer' and other works.

MR. B. F. STEVENS has just produced the first volume of his magnificent collection of facsimiles of documents in European archives relating to the United States. The second volume will be ready in December, and two more will be in the hands of the subscribers early next year. The total number of copies printed is limited to two hundred, and sundry American millionaires have set the laudable example of becoming subscribers in order to present the work to local public libraries. The first volume brings out the fact that two of the American commissioners in Paris in 1776 had, unbeknown to them, spies of the British Government in their service.

THE death is announced of Mr. J. Knox, the head of Messrs. John Smith & Son, booksellers at Glasgow. The firm has been in existence since 1742, and the founder of it started the first circulating library that existed in the city. Mr. Knox entered the service of the firm as a boy in 1839. For the last two or three years the business has been managed by his son.

MESSRS. BELL have arranged to bring out an English translation of Gustav Freytag's new book 'The Crown Prince and the German Imperial Crown'; it will be ready for the public in a few weeks.

MRS. MOLESWORTH's new story-book for children this year is called 'The Rectory Children.' As in previous years, Mr. Walter Crane has designed the pictures for it.

MESSRS. CASSELL write to us regarding our notice of 'The World of Adventure':—

"The stories have been in every instance either rewritten or selected from some authentic source which has been fully acknowledged, and

this being so, we are at a loss to understand how your reviewer could have stated that 'no indication of the sources of the stories is given.' Again, as to the illustrations, which your reviewer fancies 'come from the ample stores of cuts possessed by the firm,' over 90 per cent. of them are quite new and original, having been especially prepared for 'The World of Adventure,' at a cost of more than 1,600*l.* for drawing and engraving alone."

We are sorry we have done Messrs. Cassell an injustice; but recognizing old friends in some of the cuts, we presumed that others also were reproductions, Messrs. Cassell having neglected to furnish a preface or any indication of which were new illustrations and which were not.

THE Queen has contributed 25*l.* towards the Royal Victoria Pension Fund of the Newsvendors' Benevolent Institution.

THE report lately spread by some of the evening papers that Messrs. Ward, Lock & Co. intend to amalgamate their business with that of other publishing houses is incorrect.

MR. OWEN M. EDWARDS, of Lincoln College, Oxford, is writing a 'History of Wales' to appear as a future number of "The Story of the Nations" series.

IN honour of Dr. D. Sanders's seventieth birthday, which falls on the 12th inst., a "jubilee publication" is being issued at Strelitz, containing, besides a biographical sketch and a portrait of the learned lexicographer, a number of contributions from distinguished writers, such as Dr. Abel, Prof. Du Bois-Reymond, Prof. Moritz Carrière, Dr. Julius Rodenberg, and others.

THE most interesting Parliamentary Papers of the week are: Building Societies, Return for 1888 (1*s.* 6*d.*); Pauperism, Statement for August (2*d.*); Vaccination, First Report of Commission and Evidence (2*s.* 3*d.*); Colonization Committee, Index to Report (5*d.*); and Trade, Index to Consular Reports, 1886-8 (9*d.*).

## SCIENCE

*Social History of the Races of Mankind.*—Division III. *Aoneo-Maranonians*. By A. Featherman. (Trübner & Co.)

IT may be convenient to explain that by *Aoneo-Maranonians* Mr. Featherman means the peoples who were designated in a non-scientific age by the convenient if inaccurate title of "North American Indians." Maranon is, as he tells us, the ancient "Indian" name of the Amazon river, the hypothetical place of origin of the race; and the name of *Aoneans* is derived from a poetical legend of the Iroquois to signify those tribes which migrated northward.

That they came from the southern part of America he holds to be conclusively proved by the fact that the only products they cultivated before the white man invaded their country were maize, tobacco, and squashes, which are all of southern origin. In their dispersion through the vast territory extending from the Gulf of Mexico to the Arctic Ocean they lost the high order of civilization which had been attained by their ancestors.

Mr. Featherman divides these peoples into thirty-nine tribes or tribal groups. They

have so much in common, and the time and manner in which they have been brought under observation are in so great a measure uniform, that in the present volume, rather than in any of the previous volumes of the series, his system is seen at its best, while some of its disadvantages are rendered more obvious.

Under the heading of each group Mr. Featherman states in a continuous narrative the impressions he has derived from the study of the works of travellers, missionaries, and ethnologists specified in a list of authorities appended to the article. He does not, however, furnish references for particular statements, and he holds himself at liberty to exercise a critical judgment upon the assertions of his authorities, so that the reader has no ready means of verifying the descriptions, or of ascertaining how far the author has adopted the statements of previous writers. The plan of stating the social history of each tribe or group in a separate narrative has obvious advantages; but it leads to much repetition in a volume which deals with thirty-nine groups of very similar characters, and much space might be saved if a tabular arrangement of the details common to many tribes were adopted. On the other hand, in matters of opinion, where the personal character and views of the original observer have full play, it leads to curious results. The "moral character" of one tribe is described as "highly prepossessing"; of another as "presenting very little that is attractive"; of another as "an exclusive development of the vicious propensities of human nature, without intermixture of some exceptional good qualities." It is said of another tribe that "not a single good quality is attributed to them"; of the character of another that it "is a mixture of good and evil"; while of another it is said that "not a single vice or failing is laid to their charge." These descriptions have, of course, all to be qualified by the proviso "if correctly reported"; but as Mr. Featherman does not state who is the reporter, it is obvious that the statement in any case has very little scientific value. The statements of definite fact have naturally more weight, but that would be greatly added to if the authority for each were given, instead of being left to be hunted out by the inquirer from a long list of authorities at the end of the article.

It must also be observed that the author has an evident preference for the older authorities over the results of more recent investigation. Indeed, but for a casual foot-note at p. 284, in which Col. Garrick Mallory is referred to as "Mullery," and his 'Pictographs of the North American Indians' as having "very little ethnological value," Mr. Featherman would appear to be wholly unconscious of all that has been done during the last ten years by the Bureau of Ethnology of the Smithsonian Institution at Washington, under the direction of Major Powell, in field and office work, to illustrate the social history of the North American Indians. In his chapter on the Pueblos he does not even mention the work of Mr. Francis Hamilton Cushing, who, with "industry, ability, courage, and self-denial" that have received deserved official recognition, went to reside for several months at Zuñi, New Mexico, adopted the



Indian costume, obtained initiation into the secret societies of the Zuñi, and collected immense stores of information as to their social and religious observances. The remarks on the myths of the "Mengwes," usually called Iroquois, contain no reference to the very large collections made under the same auspices by Mrs. Erminnie A. Smith. Speaking generally, recent investigations are almost entirely ignored, and the author treats his subjects as a closed book, not likely to be reopened by further research. A less confident writer would have delayed the publication of the present volume until the appearance of some of the standard anthropological works which the Bureau of Ethnology has so long been engaged in perfecting.

Many of Mr. Featherman's criticisms on the accepted narratives of the religious beliefs of the North American Indians are marked by sound judgment. He takes occasion frequently to observe that the "Great Spirit" who has so large a share in their conventional mythology was introduced to them by Europeans, and we think there is no doubt that it represents rather the Indians' conception of the white man's God than any god of their own. In our author's words, "The primitive Aoneo-Maranonians knew nothing either of demons or gods; all that is published about their religion has been falsified and perverted by making use of terms of which the natives had not the least conception." It is true that the Indians have availed themselves of these imported ideas in the modern development of their old pagan religions, and that the Great Spirit, chief of all the gods and demons, has now come into prominence in their mythology; but authorities are agreed that he was hardly, if at all, known to their thought before he was introduced to them by the European. There has been the same modification, we are told, in their forms of religious observance, and ancient wild incantations have developed into ceremonies more of the nature of worship. It has thus been observed of the Iroquois that while only half of them profess to be Christian, they have all become believers in God. Their early religion was that of nature worship, and the abstract ideas of spirits of good and evil, endowed with endless existence, reported by the early Jesuit missionaries as being possessed by these savages, were really the suggestions of the missionaries themselves.

A curious observation is made with regard to several tribes, and probably applies to others with respect to which there is no record, that "children were treated with great indulgence, and were never chastised." Of the Algonquins it is said that "parents treated their children with the greatest affection and tenderness; they were very indulgent and hardly ever corrected them; they reasoned with them, and endeavoured to convince them of their wrong, and induce them to change their conduct by the power of persuasion,"—of the Shoshones, that "children are never corrected by whipping, for it is supposed that corporal chastisement would have a tendency of breaking their manly spirit, and would thus make them tame and worthless." The same statement is made as to the Chippeways, with the qualification that this neglect of controlling the passions of children often renders them

disobedient to their parents. The North American Indians in general would appear, therefore, not to have shared the opinion of Solomon as to the proper treatment of the child, but to have anticipated the modern movement among ourselves for the abolition of corporal punishment. They carried out their theory of developing the independence and self-reliance of children at the cost of their own claims to filial respect and fear.

The folk-tales and myths of some of the tribes give evidence of a true poetic instinct. The Tuscaroras had professional minstrels or poets. In art also, especially as concerned the imitation of natural forms, the Indians had made great progress before the arrival of the white man among them. Mr. Featherman might with advantage have given a larger place in his work to the consideration of both these subjects.

In noticing previous volumes of the series we have referred in terms of approval to the general plan of the work and the manner in which the author is carrying it out, and the present volume is in no way inferior to its predecessors in interest or in value; but that value would have been greatly increased if the defects to which we have referred had not been apparent. The task Mr. Featherman has set himself is so great and so laborious that it would have been better if it had been fulfilled in such a way as to have left neither the casual reader nor the patient student anything to wish for. As the case stands, the book, however interesting to the former, is of comparatively little value to the latter; and its index is absolutely worthless.

*Through the Ivory Gate*, by Dr. W. W. Ireland, is a collection of studies of mental disease published in Edinburgh by Messrs. Bell & Bradfute.

*The Amateur's Workshop*. By the Author of 'Pattern Making,' &c. (Sonnenschein & Co.)—We can recommend to the amateur workman this excellent little handbook, which is evidently the work of a thoughtful, practical man.

#### GEOGRAPHICAL NOTES.

TRUSTWORTHY news from Mr. H. M. Stanley has at last reached this country, and although disappointing in more than one respect, it is at all events satisfactory in so far as it shows that all the Europeans of his party, including of course Emin Pasha and Mr. Jephson, are safe and sound, and are expected shortly on the coast. When Mr. Stanley arrived at the Albert Nyanza for the third time, on January 18th last, he learned that Emin Pasha's troops had revolted, that most of the stations had surrendered to the Mahdists, and that the natives, as usual, had joined their former oppressors in the work of destruction. Emin himself, and Mr. Jephson, whom Mr. Stanley had left behind him when he parted from Emin on May 25th, 1888, were in the hands of the enemy. How Mr. Stanley effected their liberation we are not told in the short telegrams which have reached this country; but that he would not have turned his face homeward without having succeeded in this object is pretty certain. Having waited on the Albert Nyanza from February 14th to May 8th for fugitives, he traced the Semliki river from where it enters that lake to its source in the Southern Luta Nzige, henceforth to be known as the Albert Edward Nyanza. At Unyampake, a small district previously visited by Mr. Stanley, he left the lake, and proceeded through Ankole, Karagwe, and Uzinza to the missionary station near the south end of Victoria Nyanza, where

he arrived towards the end of August, thus spending nearly four months upon a journey of about four hundred miles. Mr. Stanley's route has been laid down approximately upon the accompanying sketch. It will be seen that it leads through



extensive regions not hitherto trodden by Europeans. The principal geographical result is, of course, the discovery of the fact that the Southern Luta Nzige drains into the Nile.

Dr. Kückenthal and Dr. Walter, of the Bremen Geographical Society, notwithstanding the stranding of the Berentine, have been able to continue their explorations on board another Norwegian whaler, and they have succeeded in paying four visits to Gillis Land, or, as they prefer to call it, King Karl Land. They found that it consists of two or three islands rising to a height of 1,200 feet, and extending east to long. 30° E. The glaciers are of small extent; but as late as the middle of August the hills and much of the lowland were still covered with snow.

#### SOCIETIES.

MICROSCOPICAL.—Oct. 9.—Dr. C. T. Hudson, President, in the chair.—The President referred to the deaths of the Rev. M. J. Berkeley and Dr. G. W. Royston-Pigott, the former an Honorary and the latter an ordinary Fellow of the Society: Mr. John Ralls had been nominated to fill the vacancy caused by Mr. Berkeley's death.—Mr. Crisp announced that, owing to certain business arrangements, he was obliged reluctantly to retire from the secretaryship of the Society, and from the conduct of the *Journal*.—Mr. J. Meade's communication on 'Stereoscopic Photo-micrography' was read.—The President brought for inspection three photo-micrographs of one of the new rotifers mentioned in his supplement—*Gomphogaster areolatus*.—Mr. E. M. Nelson exhibited a new elementary centring sub-stage, which he thought was likely to be useful. It was fitted in the simplest manner by placing two lugs under the main stage, and the movement was given to it with the finger; it was very inexpensive, and was only designed to render the ordinary student's microscope of a higher degree of efficiency by providing it with an easy method of correctly centring the condenser and diaphragm.—The President mentioned that Pedalion was to be had in many places in the neighbourhood of London about a month ago, where it had not been previously found.—Mr. Ahrens's description was read of his new patent polarizing binocular microscope for obviating the difficulty of using analyzing prisms with the double tube. The inventor uses for an analyzer a black glass prism, set above the objective with a horizontal side upwards. Two faces are symmetrically inclined to the optical axis at the polarizing angle. The pencil is thus reflected at the proper angle, and at the same time divided into two parts, which are then reflected up the two tubes either by prisms or

by plane reflectors.—Prof. Abbe's paper, 'Notes on the Effect of Illumination by means of Wide-angled Cones of Light,' was read.—Mr. T. F. Smith read a paper 'On the Ultimate Structure of the Pleuro-sigma Valve.'

**PHILOLOGICAL.**—Nov. 1.—Rev. Dr. R. Morris, President, in the chair.—An abstract of Dr. L. Kellner's paper on Caxton's syntax was read by Dr. Furnivall. A print of the 113 pages of the paper was in the hands of the members present. It forms the main part of Dr. Kellner's introduction to his edition of Caxton's unique 'Blanchardyn and Eglantyne' for the Early English Text Society. Dr. Kellner first treated the nouns and their cases, with the article and the adjective; then the pronouns, personal, reflexive, possessive, demonstrative, interrogative, relative, and indefinite; next, the verbs of all kinds, their voices, tenses, moods, with seven sections on the infinitive; the participles, verbal nouns, adverbs, prepositions, and conjunctions. Part ii. was on the syntax of the sentence: concord, co-ordination instead of subordination, noun-clauses, change of direct and indirect speech, and adjective-clauses. Part iii. was on the inversion of subject and predicate, the predicative verb, the positions of the object, attribute, and adverb; also on apposition and contraction. Finally, Caxton as a translator was dealt with, and his style—how he used two English words for one French, added little details of his own, while the main feature of his style is its "tiresome tautology, apparently produced by his desire to make as much as he could of his work, to render it as showy as possible."

**ROYAL INSTITUTION.**—Nov. 4.—Sir J. Crichton-Browne, Treasurer and V.P., in the chair.—Messrs. T. Browning, L. Clark, C. P. Mitchell, M. Powell, and D. Powles were elected Members.—Mr. E. Pollock was elected a Manager in the room of Sir J. Crichton-Browne, resigned; and Dr. J. Edmunds was elected a Visitor in the room of Mr. E. Pollock, resigned.

**SOCIETY OF ENGINEERS.**—Nov. 4.—Mr. J. R. Baillie, President, in the chair.—A paper was read by Mr. S. Griffin 'On Modern Gas-Engine Practice.'

**SOCIETY OF BIBLICAL ARCHEOLOGY.**—Nov. 5.—Mr. P. Le Page Renouf, President, in the chair.—The following papers were read: 'Notes on the Accadian Language,' by Rev. C. J. Ball; 'The Tree and Fruit represented by the Tappûakh of the Hebrew Scriptures,' by Rev. W. Houghton;—and 'Was the Camel known to the Early Egyptians?' by the same.

**PHYSICAL.**—Nov. 1.—Prof. Reinold, President, in the chair.—Mr. T. A. Garrett was elected a Member. The following communications were read: 'On a New Electric-Radiation Meter' and 'On a Method of driving Tuning-Forks Electrically,' by Mr. W. G. Gregory; 'On a Physical Basis for the Theory of Errors,' by Mr. C. V. Burton;—and 'On Electrifications due to Contact of Gases and Liquids,' by Mr. J. Enright.—A 'Note on the Behaviour of Twisted Strips,' by Prof. J. Perry, had been prematurely announced by mistake, and he accordingly gave only a brief outline of the paper.

#### MEETINGS FOR THE ENSUING WEEK.

- MON.** Surveyors' Institution, 8.—President's Opening Address.  
 — Geographical, 8½.—Cyprus, Lieut.-General Sir R. Biddulph.  
**TUES.** Horticultural, 11.—Fruit and Floral Committee.  
 — Society of Architects, 7½.—President's Address.  
 — Colonial Institute, 8.  
 — Civil Engineers, 8.—Inaugural Address of Sir J. Goode, President, and Presentation of Medals, Premiums, and Prizes.  
 — Anthropological Institute, 8½.—Observations on the Natural Colour of the Skin in certain Oriental Races, Dr. J. Beddoe; 'Manners, Customs, Superstitions, and Religions of South African Tribes,' Rev. J. Macdonald.  
**WED.** Huguenot, 8.—The Cardinal de Châtillon in England, 1568-1571, Mr. E. G. Atkinson.  
 — Microscopical, 8.  
**THURS.** Royal Academy, 4.—'Chemistry,' Mr. A. H. Church.  
 — Electrical Engineers, 8.—'Lighting of the Melbourne Centennial International Exhibition,' Mr. K. L. Murray.  
 — Mathematical, 5.—Annual Meeting: 'Isosceles Hexagrams,' Mr. R. Tucker; 'On Euler's  $\phi$ -Function,' Mr. H. F. Baker.  
**FRI.** Physical, 5.—'Electrification due to the Contact of Gases and Liquids,' Mr. J. Enright; 'Effect of Repeated Heating and Cooling on the Electrical Resistance and Temperature Coefficient of Annealed Iron,' Mr. H. Tomlinson; 'Notes on Geometrical Optics,' Part II., Prof. S. P. Thompson.  
 — Civil Engineers, 7½.—'The New Harbour and Breakwater at Boulogne-sur-Mer,' Mr. S. C. Bailey (Students' Meeting).

#### Science Gossip.

THE following is the list of names recommended by the President and Council of the Royal Society for election to the Council for the year 1890, at the forthcoming anniversary meeting on the 30th inst.: President, Sir G. G. Stokes, Bart.; Treasurer, Dr. J. Evans; Secretaries, Prof. Michael Foster and Lord Rayleigh; Foreign Secretary, Dr. A. Geikie; other members of the Council, Prof. H. E. Armstrong,

Prof. W. E. Ayrton, C. B. Clarke, Prof. W. Boyd Dawkins, Dr. E. E. Klein, Prof. E. Ray Lankester, Dr. Hugo Müller, Prof. A. Newton, Capt. A. Noble, Rev. S. J. Perry, Sir H. E. Roscoe, E. J. Routh, W. S. Savory, Prof. J. J. Thomson, Prof. A. W. Williamson, and Col. Sir C. W. Wilson.

#### FINE ARTS

ARTS and CRAFTS EXHIBITION SOCIETY, the New Gallery, Regent Street.—SECOND EXHIBITION NOW OPEN, 10 to 6.—Admission, 1s.  
 WALTER CRANE, President; ERNEST RADFORD, Secretary.

#### CHRISTMAS BOOKS.

*About Robins: Songs, Facts, and Legends*, collected and illustrated by Lady Lindsay of Balcarres (Routledge), is a prose essay full of sympathy. Emerging from a dark room after a long and painful illness, Lady Lindsay enjoyed at their best the sweet influences of a country garden near the "deep and silent Thames." Here she made a host of friends, chief among whom were robins, whose paradise the place became, and she their guardian angel. This drew her attention to the multitudinous legends which for many ages have safe-guarded robins, shielding them from foes even more dangerous than the schoolboys, who, sparing no other creature, leave robins unharmed. These legends are much older than that well-known one with which our author begins, and which relates that a robin alighting on the cross plucked, in pity for His pain, a thorn from Christ's crown, and thus wounded its own breast, where to this day the red mark bears witness. In spite of this charming fancy, the Italians, having "an incurable passion for robins on toast," allow but few of the hosts of German birds who winter in their country to return. "In Italy," says Lady Lindsay, "I remember the market-places of a picturesque town where the walls of the palaces, painted in fresco, were framed by shimmering blue hills. In the foreground laughing girls drew water from an ancient marble fountain; figs, grapes, and peaches were profusely heaped in baskets all round them. Whilst viewing the scene, my attention was caught by a brilliant string of colour garlanding one booth to another; that string consisted of dead bullfinches, wrens, thrushes, tomtits, greenfinches, and, ay, like-wise robins!" Here is a little picture in words of Lady Lindsay's painting. Her pictures in colours with a brush and her drawings with a pencil are decidedly original, solid, and tastefully designed, distinguished by pure, rich, and natural colouring, and she is to be congratulated on the ability with which they have been reproduced. The best are the frontispiece and the large picture of a robin singing on a holly-bough. The book contains complete lyrics by poets old and modern, as well as scraps of verse.

THE *Art Annual for 1889: Rosa Bonheur, her Life and Work*, by R. Peyrol (Virtue & Co.), contains an abundance of capital illustrations of studies by the famous lady and transcripts from her pictures, nearly all of which are reduced versions from fine engravings published by Mr. Lefèvre. It is an interesting record of one of the most remarkable artistic personalities of our time. M. Peyrol had special facilities for compiling a biography of his sister-in-law. An artist himself, he understands what he is writing about, and his careful work evinces his sympathies not less than his pictorial and literary training. Although the style is a little flat—this may be the fault of the translator—the narrative is clear and well arranged. The anecdotes are no doubt correct, and they serve to rebuke some inconsiderate gossips. Thus we learn that the lady adopted the custom of wearing male attire because, while sketching in Paris markets, she found it preferable, being less conspicuous than a woman's. It is well known that Mlle. R. Bonheur during several of her

early years taught drawing extensively, and for eleven years in Paris, as "Directress of the Drawing School for young Ladies"—a post in which she succeeded her father, whose pupil she was, and not of Léon Cogniet, as some have said. It is not generally known that her preference for a peculiar kind of landscape was encouraged, if not excited, by reading descriptions of Berri by George Sand. We are not fully told why Rosa Bonheur has ceased to contribute to the Salons since 1855. When the noble 'Labourage Nivernais,' which is now in the Louvre, was welcomed with acclamations in Paris, the Ministère des Beaux-Arts desired to buy it, but could not (or would not) muster more than 3,000 francs for the purpose, and thus France, for a time, lost this superb landscape.

*Wee Folk, Good Folk: a Fantasy*, by E. M. W. Buxton (Low & Co.), is a picturesque and interesting fairy legend, told in what the author rather unwisely calls "glimpses," and illustrated by about a score of pretty initials, vignettes, and tailpieces by Miss F. M. Cooper. The same publishers have issued *The Prince of Nursery Playmates*, with many simple and showy designs in colours.—Of the *Jackdaw of Rheims*, by Thomas Ingoldesby (R. Tuck & Sons), with illustrations printed in sepia, it will suffice to say that the plates are tolerable and the book is cheap in price.

#### INSTITUTE OF PAINTERS IN OIL COLOURS.

THE seventh exhibition of this society is about as good as those of former years, yet of the 650 pictures the Institute has hung fewer than ever deserve our attention for their beauty, originality, or technical merits. A score or two of agreeable works make the galleries a pleasant lounge. This is the best which can be said for the exhibition. On the other hand, there are none of the odious daubs which the Royal Academicians have a wicked pleasure in admitting as foils for their own invariably beautiful works. The Institute has not yet fallen so low as Suffolk Street, although every one knows what must ultimately be the fate of a society so lax in selection. The wonder is that, with members so capable as Sir J. Linton, Mr. Fulleylove, Mr. Halswelle, Mr. Aumonier, and a dozen others, a much better exhibition is not ensured, especially since of outsiders whose capacity is unquestionable there is no lack. The inference is irresistible that the most distinguished members as a rule send their pot-boilers to the Institute, their better pictures to the Academy.

We take the pictures in their order in the Catalogue with the more pleasure because it brings to the front Mr. V. Davis's beautiful and tender *Lifting of the Mists* (No. 3), a river scene noteworthy for soft grey tones and the sober harmony of late autumnal grey, russet, and silver. The *Edge of the Marsh* (93) has less sentiment; still it is as eminent for beauty and sobriety; while *Waste Waters* (169) is even more poetical than No. 3.—Since the summer exhibition at the Grosvenor Mr. J. R. Reid has taken a turn for the better, and if he persists in well-doing he may become a good artist. He has several contributions here similar to *When the Flowing Tide Comes In* (8). They are alike remarkable for their strength of colour, bold illumination, and an unnatural blackness and depth of shadows meant for those of daylight, but most obviously artificial. The scene of No. 8 is a fishing harbour. The figures are deftly designed, somewhat coarsely touched and drawn, with no care for refinement. *The Gift of the Sea* (48), another fisherman's harbour, with a different effect and figures, but technique identical with the last, is brighter and more modest in tone and colouring, without being less rich. Less meritorious, because coarser and more violent in appositions of tone and tint, heavier in handling and rougher, is "*His Poll was kind and fair*" (593), a fisherman looking at his mistress, who is indistinctly visible, though she is near and the time day.—Mr. A. Severn's



*Waves by Moonlight* (24) is natural, and, so far as it goes, so poetical that the visitor feels disappointed who looks closely into an example at once telling and suggestive only to find how artificial and incomplete it is. The sheeny level of the sea and the gloom of the advancing wall of water are very cleverly put before us.

*What's the Matter?* (33) is welcome as showing that Mr. J. Scott, whose imagination does not soar nor play, has ceased to paint fairy legends with an inadequate sense of their brilliant fancies, and a technique whose prose is ill adapted to their whimsical charm. A lovers' quarrel offers a good subject for clever *genre* painting, but it needs a lively design. Here the lady is sulking and by no means beautiful; she sits stiffly on a couch, on which the gentleman reclines at length, looking as if he could not move. The work is neat, firm, and pretty, but rather hard and less sound than it appears. The design altogether lacks spirit. *The Welcome Arrival* (418), by the same artist, is flatter and thinner, and not more animated.—M. Fantin-Latour is a tower of strength to this gallery, where any special artistic gifts are conspicuously rare. He paints flowers like an old master. *Double Petunias* (44) is fine, solid, free, and sober, very choice in harmony and its reserve of colouring. *Bouquet Varié* (78), roses, hollyhocks, and convolvuluses, could not be broader, more tender in tone, or simple in colour. *Songe* (512), with another theme, is equally valuable. Would that Mr. J. R. Reid could take a few lessons from the Frenchman, whose example finds few imitators here, although sincere homage is paid to Mason, Constable, or Turner, and Mr. Watts, Mr. Alfred Stevens, and Mr. Sargent have each half a dozen admirers and imitators who copy the accidents and even the defects of their models, and leave their finer qualities unstudied or reproduce them mechanically. Several painters have taken for patterns Mr. Halswelle and Mr. Vicat Cole!

*Contentment* (86), a young mother (of somewhat clumsy form) and her young child in a cottage, would be more creditable to Mr. H. Carter if it were less like an *Israëls*. At present it is little else than a plagiary, the better the worse for Mr. Carter.—Mr. Adrian Stokes is one of the few landscape painters who have greatly improved since their student days. He has added pathos to the technical accomplishments he acquired in Paris, and no longer paints like a Frenchman. Few things here of the kind are more acceptable than his *Souvenir of a Quiet Night* (87), in which a calm tide slowly fills a sandy inlet where vaporous twilight contends with a half-moon; above the smoothest of indigo seas, grey dunes and bronze-black pines stand darkling in the motionless air. *A Bank where the Wild Thyme Grows* (219) is another poetical piece; it is rich in colour and brilliant in effect; but the surface is a little rough and there is crudity in some parts.—Rather painty and too dashing in its handling is Mrs. C. Amyot's head of a damsel with a sentimental expression, which, we know not why, she calls *Héloïse* (90). It is bright and dexterous.—The *Royal Palace* (94), by Mr. Fulleylove, Hampton Court from the riverside, with its fountain, statues, and water, its red walls and white quoins, as seen in warm and silvery light, is sumptuous and stately as well as rich and full of the kind of sentiment that the subject requires. True and refined, it is more finished than the artist's recent works have often been. *Ely Cathedral* (298), although good, betrays less feeling.—*Excerpt from the Muzzle* (110), a lively portrait of a dog, has been cleverly painted by Mr. E. Douglas.—Mr. Brewtnall's *Under the Silver Moon* (118), if a somewhat slight study and rather painty, is decidedly telling and true.—*Twilight* (122), an analogous subject to the last, by Mr. A. Harrison, is the best thing we have seen of his. He should refine his touch and clear his tones if he desires to avoid paintiness, a too common fault in collections like this.

A capital picture in an unusually large style is Mr. S. E. Waller's *Babes in the Wood* (140), a group of fawn in thick fern under beeches. The figures lack animation and the whole a subject.—*The Corn and Clover* (141) of Mr. A. Withers has the full colours of nature and is decidedly good.—Mr. F. Hobden is content to paint with deftness and some spirit a girl in a hammock and call it *Love deceives Vigilance* (144). He ought to do something more considerable, seeing what a good appreciation of tone he has.—*Our Ducks* (145), by Mr. T. Lloyd, pleases us better than anything we have seen of his. He has adopted Mason's taste for the effect of summer evening "between the sun and moon," and painted a stream-side, meadows, and foliage with much breadth and warmth.—Mr. J. Charlton's *Waiting to see the Princess* (176), Rotten Row, with figures on horseback, neat and crisp as it is, is showy and thin.—The vista of the river at Shoreham, which Mr. A. Hartley calls *Ebb Tide* (182), charms us by its good draughtsmanship and wealth of roses, gold, and pearly-grey, and purple lights and shadows. The time is just before sundown.—*Late Autumn* (191), a mountain landscape, with deep verdure and black cattle in a shadowless effect just after sundown, comes from Mr. J. Knight, and, apart from a certain characteristic wooliness, is highly acceptable in every respect but its mannerisms. Two more contributions of his are more mannered and less fine.—Miss K. M. Attlee, who paints roses extremely well, ought not to repeat herself so often. Witness *Gloire de Dijon Roses* (204).

A richly toned and harmonious piece is Mr. W. L. Wyllie's *Lull before the Storm* (240), which represents, with admirable fidelity and wealth of colour in the broadest mode, a river crowded with barges. Its shining surface reflects the lowering sky laden with thunder.—*The Proposal* (253) is one of Mr. J. H. Williams's cleverly and solidly painted interiors, with two capital figures of lovers seated on a couch. The design of the lady is skilful, and her face expresses excellently modesty, tenderness, and gladness. As a whole, however, the picture is a little heavy, opaque, and painty, and exaggerates the defects of the artist's former practice. He tells a story with singular tact, and knows how to deal with light, shadow, and colour so as to produce excellent and effective chiaroscuro. In short, he understands how to "put a picture on the canvas" in a taking manner, without violently obtruding his ability on our notice.—This cannot be said of Mr. C. L. Burns, who has called No. 286 *Thistledown*, because there are two children in a thicket of thistles. The effect of misty sunlight without shadows is incomprehensible, and the artist evidently aims at imitating Mr. Sargent's Impressionism of two or three years ago. It is only a picture in part. The faces are natural and pretty, but they have no meaning or relation to the subject, if there is one.—There is a good deal of intensity and meaning in Mr. E. B. Leighton's "*What shall I Say?*" (310) lovers at a park gate. The lady's face and her attitude are first rate. The man is a stagey lay-figure. The *chic* of the draughtsmanship here is an ill omen for Mr. Leighton's future.—*Madeline* (343) shows that Mr. W. Wontner can paint a head cleverly, if not quite soundly, and reproduce a sentimental expression which means nothing in particular.—Glittering house-lights in rows and receding lines above dark blue and dusky waters of evening twilight are the chief points of Mr. A. Withers's Whistlerish study in "blue and gold," very taking and clever, but not enough refined, called *In Dartmouth Harbour* (380). It shows true appreciation and a rather heavy hand.—If the design of Mr. Frith's *Lord Foppington describes his Daily Life* (412) had been stronger and the colour of the picture richer, and its textures less like clay, it might have reminded us—so cleverly painted is the leading figure—of the artist's best

work and the bright mood of 'Ramsgate Sands.' It has not, however, the least trace of the brilliant qualities of that picture or of 'The Derby Day.' On the other hand, it is incomparably better than 'The Salon d'Or.'

*A Quiet Sea* (414) is Mrs. Lluellyn's broad and simple exercise in the "qualities," which may be illustrated by grey and olive tones, as seen in a sandy bay, dark slopes above yellow dunes, and a pallid sea in twilight.—Why did Mr. S. J. Solomon draw a very lengthy naked model, with legs of unusual dimensions and bad shape, an almost vulgar and very mean face thrown backwards, so that no one can say why she stands or floats in a sort of false halo above a marshy landscape? She is called *The Evening Mist* (429). The subject, if suitable for painting at all, demanded a spiritual and fantastic, if not a poetical imagination, and, at the least, quaint fairy-like movement and weird beauty. Beauty of treatment, grace, elegance, and animation would seem indispensable in dealing with a young female nudity and a fanciful subject. Here is nothing of the sort. The only symptom of insight into the poetry of nature is the golden flush on the upper portion of the figure, while the lower limbs are still in cool grey shadow. There is not much witchery in that.—Mr. A. Harrison's *Evening* (458) has more than the last of the mystery and charm of twilight.—*The Gardener's Daughter* (471), by Mr. T. B. Kennington, a red-haired girl in blue, doing nothing in particular and not beautiful, will hardly be acceptable to the Laureate's readers, although her features and figure are ably painted with a firm, free hand and ready touches.—No. 568 depicts Mr. H. Quilter's idea of a *Lonely Shore*, and its breaking waves and unsubstantial rocks in non-natural browns show how an easy subject may be treated in an idle way. By no means devoid of true ideas about colour and aerial effect, the picture shows how much the painter lacks instruction in drawing, and needs patience to model his work fairly.

We may further recommend to the visitor's notice Mr. B. Hook's *Cupboard Love* (64), a sincere and accomplished picture; Mr. H. Hine's *Swinge off Alderney* (62); Mr. J. Macbeth's *Falling Leaves and Fading Tree* (121); Mr. E. Parton's *Lilies and Willows* (146); Mr. H. G. Herkomer's *Bookbinder's Workroom* (157); the capital subject and happy composition (despite its chalky painting) of Mr. E. G. Warren's *Harvesting at Whitecliff* (162); Mr. C. H. Fox's *Mill Pool* (181); Mr. Orroek's *Showery Weather* (257); Mr. D. Murray's *Stack-Thatching* (305); and Mr. F. Dadd's *The Scrap-Book* (363), which is not up to his mark.

#### NEW PRINTS.

CONSTABLE more than most landscape painters has been ill-treated by engravers, most of them, since Lucas ceased to work at his side, having failed to do him justice. Great, therefore, should be the pleasure of amateurs on seeing M. L. Kratke's new etching from the famous 'Salisbury Meadows,' for a vellum proof of which with the *remarque* (a boy fishing) we have to thank Messrs. Bousso, Valadon & Co. It is a most brilliant and vigorous rendering of the original, full of what may be called Constableness, delicate and accurate, yet without any signs of labour. To labour at a Constable is to spoil it. From the same firm we have another vellum proof with the *remarque* (a woman standing and praying, with hands folded on her breast) of a plate etched after nature by M. F. Gault, called 'L'Eglise de Treville,' a Romanesque building, with a saddle-back roof to its tower, and a praying cross in the middle of its graveyard. Lightly and deftly touched, with a choice sense of breadth of effect and true tonality, it is an extremely spirited sketch on copper, giving the rich hues and masses of sunlight on the building and the clouds overhead. Both these examples illustrate to admiration the essential qualities of etching proper. Other qualities than these, even their an-

titheses, are obtainable by the etching needle, but these are peculiar to it when in a master's hands. Another etching from the same publishers is an artist's proof by Mr. M. Menpes after a vigorous study by Rembrandt, No. 117 in the last Academy Winter Exhibition, then called 'Portrait of an Old Man,' and now styled, suitably enough, 'Rembrandt's Model.' He was evidently a Jew, and in the picture appears to be seated, but in the etching seems to stand on abnormally short legs; he wears a tall cap, and holds a rough staff in his left hand. Mr. Menpes has been more successful in this Rembrandt than when dealing somewhat too ambitiously with the great Frank Hals we praised in May last, and considered a creditable, but not quite perfect specimen of his skill. The new plate, although lacking much of its sparkle, is otherwise true to the original, broad, soft, and admirably rich in tone. It is a capital addition to the rapidly growing category of Rembrandts; as such we heartily commend it.

Messrs. Buck & Reid send an artist's proof of 'The Seine at Rouen,' a view from the river looking on the cathedral and St. Ouen's Church, a very deftly, completely, and firmly drawn etching by Mr. E. Slocombe. The only unsatisfactory portion is the cliff in the distance, which has no fit place in the composition, is quite unlike nature, flat, and poor. The draughtsmanship of the vessels and buildings grouped about the churches shows the skill and tact of the artist. Such subjects have been treated by amateurs till we are sick of them; not so in this instance. Miss M. Goodman is responsible for 'On the Way,' a plate of which we have an artist's proof from the same publishers. It is not an etching pure and simple. The subject is a pretty one, and, so far as it goes, prettily treated. A little girl, with a basket in her lap, is seated on a rock near the sea. Under her broad hat her free tresses fall about her pretty face, the sentimental expression of which we do not pretend to understand.

#### THE TELL EL-AMARNA TABLETS.

ACCORDING to a paragraph in the *Athenæum* of November 2nd, M. Renan has lately expressed doubts with regard to the genuineness of the Tell el-Amarna tablets. May I, therefore, submit one or two arguments in support of the opposite view, drawn from the internal evidence of the documents themselves?

The forms of character in which the letters are written are not identical with any cuneiform script hitherto known. Nevertheless they can often be shown to have their proper place in the natural course of development from the most archaic to the latest forms, which had already been traced in the inscriptions of Assyria and Babylonia from the times of Gudea to the seventh and sixth centuries B.C., and is well illustrated in the 'Tableau Comparé des Écritures Babylonienne et Assyrienne Archaïques et Modernes,' by Amiaud and Méchineau. This development is, more accurately speaking, a process of decay in which certain of the wedges composing the characters fall off, and others are combined in recognized forms. Now the characters in the Tell el-Amarna tablets have generally reached that stage of decay which might be expected in the fifteenth century B.C., and retain more of their archaic completeness than the writing on the cylinders of Tiglath-Pileser I., for instance, which belongs to the twelfth century.

While the preceding remarks hold true of the collection in general, there is a considerable variety of character to be observed among the particular tablets according to the place of their origin, and also sometimes according to the peculiar handwriting of the different scribes. Thus the letters from Mitanni and the letters from Alasiya show different forms, and both classes again vary from the Phœnician and Canaanite letters. This is in agreement with the laws of paleography, and at the same time would greatly complicate the work of a forger.

It cannot be supposed that the Babylonian language was in use in Phœnicia or Canaan at this time. It must have been a foreign language, only used in official correspondence. The script, too, was doubtless foreign. Accordingly we find that mistakes are made, such as the combination of the first person plural with the first person singular. The letters are not only written in general after the simplest phonetic method, with very few ideograms, but some scribes, notably those of Mitanni and Alasiya, are very careful even to express the vowels where an Assyrian would not. There is one scribe who employs ideograms, but subjoins the phonetic spelling, a peculiarity which may indicate a want of familiarity with their use. Besides this, there are modes of writing words which are unknown or very rare in the inscriptions of Assyria and Babylonia. The hieratic dockets form another proof of genuineness.

As for the matter of the letters, which refer chiefly to the appointment of governors for the subject towns, to occasional rebellions, and to alliances between Egypt and the neighbouring kings, it consists of nothing which might suggest that the documents are spurious. It must be remembered that in the case of antiquities discovered, as far as it can be ascertained, under satisfactory conditions, and accepted without question by the English and German specialists who have examined them, the *onus probandi* lies upon the doubters. The external appearance of the tablets is such as to satisfy every one accustomed to such relics of antiquity. Nor would the slightest uncertainty have arisen in the minds of those who are not specialists, if it had not been that the discovery of the influence of Babylonian culture throughout Western Asia at this almost unknown period of history is, at first sight, rather startling. On the other hand, all that was known from Egyptian sources of this period is illustrated and confirmed by the tablets from Tell el-Amarna. B. T. A. EVERTS.

#### RHODIAN RELICS IN RUSSIA.

THE principal chapel in the Winter Palace at St. Petersburg is called the Chapel of the Likeness that was not made by hands. It contains the picture that was celebrated throughout mediæval Europe as the Madonna of Filermo.

The ancient acropolis of Ialysos in the island of Rhodes received from the Byzantine Greeks the name of Philereomos, which was afterwards corrupted into Filermo and other similar forms. Most probably the Madonna was already there when the Knights Hospitallers began their conquest of the island in 1306; and thenceforth the fame of its miracles was spread abroad by the members of this international society, as well as by the crowds of pilgrims who touched at Rhodes on their way to Palestine. When the Knights were at last expelled from Rhodes by the Turks in 1522, they carried this Madonna away with them to Malta. They also carried with them many other relics; notably, two fragments of the True Cross set crosswise, which they had probably brought with them from Palestine to Rhodes, and also the Right Hand of John Baptist. All Christians were interested about this Right Hand, because it had baptized Christ; and the Knights were especially interested, because John Baptist was their patron saint. And thus the Turks had been enabled to modify the foreign policy of the Knights very materially by presenting them with this relic in 1484. The Turks said they had acquired it at the taking of Constantinople; and there seems little doubt that this was the Right Hand which had been preserved in that city for five centuries, and for many centuries previously at Antioch.

On the surrender of Malta to the French in 1798 the Knights asked leave to carry away these three relics; and Bonaparte rather contemptuously told them that they might have the relics, provided they left the reliquaries. They accordingly carried them away, and soon afterwards deposited them in their own church

at St. Petersburg, having meanwhile elected the Czar Paul to the office of Grand Master. This Czar's extraordinary crown with the eight-pointed cross is now preserved in the round room of the Treasure-House on the Kremlin at Moscow; and the adjoining room contains a portrait of him in a fanciful combination of imperial and magistral robes, and also some other memorials of this strange union of dignities. The two churches which he soon afterwards built for the Knights are very commonplace buildings inside the Cadet Barracks at St. Petersburg.

In the summer of 1799 the Knights presented the three relics to the Czar at Peterhof; but he proposed a more formal presentation, and in the autumn they presented them to him with great ceremony at Gatchina. The marriage of the Grand Duchess Helena having been fixed for October 12th, it was arranged that the relics should be presented on that day; and after the ceremony the Czar blessed the bride and bridegroom with the Right Hand, and gave a similar blessing at the marriage of the Grand Duchess Alexandra a week later. When the Czar returned to St. Petersburg, the relics were conveyed from the Court chapel at Gatchina to the Winter Palace. October 12th was now declared to be a festival, and was marked as such in the calendar; and a service for the Translation of the Right Hand was compiled in imitation of the service formerly in use at Constantinople at the festival of its translation from Antioch. The festival, however, fell into abeyance until 1852, when the Czar Nicholas built the church of St. Paul at Gatchina; but since then the three relics have proceeded on October 11th in each year from St. Petersburg to the Court chapel at Gatchina, removing thence to St. Paul's on the 12th, and returning to St. Petersburg on the 22nd, the festival of the Kazan Likeness.

In the chapel at the Winter Palace the three relics repose in a glass case upon a table on the right hand of the central door of the screen. The Madonna is so framed that the face alone can be seen; but possibly there may be nothing more to see, for it was always framed thus. The other two are enclosed in plain caskets with glass lids. The eight-pointed cross is affixed to the frame and the caskets; and also to another casket, presumably containing documents. An arm of the Magdalen, enclosed in a similar casket with a glass lid, also reposes in the same glass case. The face of the Madonna is nearly of life size; but it is so begrimed with incense and kisses, and in so bad a light, that the features are hardly distinguishable. The eyes are large, with broadly arched eyebrows; the nose is long; the mouth is disproportionately small; the whole face is turned a little to the left, and bent slightly forward. St. Luke must, therefore, have painted prophetically in the style of the Byzantines of the decadence. The fragments of the True Cross are each about two inches long and a quarter of an inch square, and are very cleanly cut. The Right Hand is sadly dilapidated. The fourth and fifth fingers are gone, so that it can no longer gesticulate in response to inquiries about the harvest. There is a very large hole in the thumb, far too large for the little morsel of the thumb that choked the man-eating dragon at Antioch. And it is all very black indeed. The remaining fingers are long and slender, and the nails are delicately formed. It is the hand of an Egyptian, and a mummy.

The worthlessness of authenticity is strikingly illustrated by a relic that is now in the museum at Stockholm and was formerly in the church at Skifvarp. That relic has wrought miracles as the hand of a saint, and yet it is only the fin of a seal. CECIL TORR.

P.S.—The *Journal de St. Pétersbourg* for Thursday, October 12th/24th, duly reports the departure of the three relics for their annual visit to Gatchina.



**Fine-Art Gossip.**

THE Fine-Art Society has invited amateurs to a private view to-day (Saturday) of a collection of studies in various mediums by Sir F. Leighton, Messrs. Alma Tadema, E. J. Poynter, E. Burne Jones, and other artists.

THE Rev. Dr. Cox has now relinquished his connexion with the *Reliquary*; he is about to edit a new series of the *Antiquary*, beginning with January of the coming year, and has already secured the assistance of a number of antiquaries. The first issue of the new volume of the *Antiquary* will contain an article on the armoury of Henry VIII. by the Hon. Harold Dillon, secretary of the Society of Antiquaries, and also secretary of the coming Tudor Exhibition.

MR. R. BLAIR writes:—

"There has been recently discovered at one of the Roman stations in the north of England *per lineam calli*, a tombstone bearing a Christian inscription. It is said to be of the second or third century. Dr. Collingwood Bruce will read a paper on it at the next meeting of the Society of Antiquaries of Newcastle-upon-Tyne."

THE French papers record the death of M. Georges Pull, a very clever ceramist, distinguished for modelling and enamelling, operations which, the *Moniteur des Arts* says, he performed with his own hands, thereby resembling the craftsmen of the Middle Ages, and, our contemporary might have added, those of antiquity. It has been, probably by writers of a satirical turn, noticed with admiration that M. Pull's pieces in the taste of Palissy were often mistaken by most accomplished amateurs for originals by the potter of Saintes himself; as if there was any real difficulty, or, indeed, any art at all, in moulding dead fish, reptiles, or what not, and fixing the casts of them upon dishes of common form, and then copying the thick, rich-coloured glazes of Palissy. Pull was employed to make facsimiles of Palissy's works for provincial museums, and even for use in Paris. As if such things represented the *ne plus ultra* of design! He did better when adapting the decorative notions of Palissy to his own designs, and with just appreciation he reproduced the types of the *faïences d'Oiron*, or Henri Deux ware, with taste at least equal to that of his models.

THE death, suddenly, by rupture of an aneurism of the heart, of the Comte Ludovic Napoléon Lepic is announced. Born in Paris, December 17th, 1839, he was grandson of a general of the First Empire, and son of the Général Comte Lepic, Governor of the Tuileries and Imperial Palaces under Napoleon III. He studied art under Verlat, Baron Wappers, Cabanel, and in the Ecole des Beaux-Arts, and in turn essayed sculpture, painting, and engraving. As an engraver he first made his appearance in the Salon of 1863 with three plates after Géricault and Jadin, which obtained the praise of good judges. Later he was successful with drawings, pastels, and marine studies. In 1877 he received a Medal of the Third Class. In 1880, faithful to the house of Bonaparte, he exhibited a striking design, entitled '*Le Retour*,' a kind of allegory intended to represent the grief of the artist for the death of the Prince Imperial. His peculiarly clad figure was well known in the dramatic, artistic, and theatrical circles of the French capital.

**MUSIC****THE WEEK.**

CRYSTAL PALACE.—Saturday Concerts.  
ST. JAMES'S HALL.—The Popular Concerts.

THE interest of last Saturday's Crystal Palace concert commenced and ended with Mr. F. J. Simpson's overture '*Robert Bruce*.' The composer was entirely unknown, but Mr. Manns is ever ready to recognize and

encourage native talent wherever it may be found. Mr. Simpson has studied successively at the Leipzig Conservatorium, at the Kensington National Training School, and at Berlin under Herr Bussler. His overture is an elaborate piece intended to illustrate "the struggles, difficulties, and final triumph of the great Scottish patriot." In dealing with his subject the composer has managed to adhere to strict symphonic form. We have a sombre introduction in c minor leading to an extended *allegro*. This commences in a most agitated manner, but the second subject in the relative major is melodious, and has a suggestion of Scotch character. There is a long working out, and everything proceeds according to rule until the climax, when the national tune "*Scots wha hae*," of which fragments have been heard from time to time, is given in its entirety with imposing effect. With the exceptions named there is nothing in the piece to suggest the nationality of the composer. It is written throughout in a musicianly spirit, and Mr. Simpson handles his large orchestra with masterly skill. The overture was warmly, though not, perhaps, enthusiastically received. It is unnecessary to enter into details concerning the rest of the concert. The rendering of Mendelssohn's Violin Concerto by Herr Hans Wessely was commendable in all respects save that a want of fulness of tone was noticeable in the lower register. The remaining orchestral works were Schumann's Symphony in b flat, No. 1, and a selection from the third act of '*Die Meistersinger*.' Mrs. Hutchinson was the vocalist.

The first of the Saturday Popular Concerts had an interesting programme, including Cherubini's Quartet in F, No. 5, the second of the three recently published. We noticed the work when it was first performed at Sir Charles Halle's concerts last season (*Athen.*, No. 3215), and need only repeat that it is an extremely favourable example of the Italian composer's style in quartet writing, the luminous part-writing and the grace and elegance of the themes rendering it attractive to all listeners. The remaining numbers of the set will doubtless be performed during the season. Madame Haas was again the pianist, the pieces she selected being better suited to her style than those of the previous Monday. They were an Introduction and Fugue in e flat minor by Alexis Holländer, Op. 37, and a Capriccio in e by Scarlatti. Herr Holländer is a Silesian composer, and we believe brother to Madame Haas. The fugue is an effective piece, more remarkable for brilliant writing than contrapuntal ingenuity. Madame Néruda played Herr Joachim's Romance in b flat, Op. 2, and her favourite Sarabande and Tambourin by Leclair; and the concert concluded with Beethoven's Sonata in A for piano and violoncello, Op. 69. Mrs. Henschel made her first appearance this season as the vocalist.

On Monday the concerted works were Mozart's Quartet in A, No. 5, and Schubert's Trio in b flat, Op. 99. Miss Zimmermann was more acceptable in Schumann's Romance in F sharp, Op. 28, No. 2, than in the Toccata in c, Op. 7. This extremely difficult piece needs far more vigour than she infused into it. Signor Piatti brought forward another of his arrangements of Ariosti's

Lessons for the Viola d'Amore. Whether these rather dry and uninspired utterances in the early eighteenth century manner are worth the trouble Signor Piatti has expended upon them is open to question. The vocal music on this occasion consisted of duets by Dvorák and Mr. Goring Thomas, sung with almost perfect expression by Miss Lena Little and Mr. Max Heinrich. A new duet by Mr. Thomas, entitled '*Scène Villageoise*,' may be warmly commended for its daintiness and piquancy.

**Musical Gossip.**

THE financial results of the recent Leeds Festival are satisfactory and also instructive. The profit amounts to no less a sum than 3,134*l.*, being considerably larger than on any previous occasion. The interesting nature of the scheme and the excellence of the general management of the festival no doubt contributed to the production of this agreeable balance sheet, and it is to be hoped that Birmingham will see its way to adjust its procedure in such a way as to restore its festival to the position it formerly occupied.

SEÑOR SARASATE's concert on Friday evening last week was even a greater success in a popular sense than either of those which preceded it. There is little of a critical nature, however, to be said concerning the performance. The violinist played Mendelssohn's Concerto in precisely his usual manner, and among his other solos was a transcription, by M. Saint-Saëns, of the "*Sarabande*" from Bach's Suite Anglaise in c minor. It is difficult to say why a musician of high attainments should undertake work of this objectionable nature; and it is still more difficult to comprehend why Mr. Cusins should have inflicted on a mixed audience such an insufferably ugly work as Liszt's symphonic poem '*Hungaria*.' Except for one expressive theme, the piece calls for unqualified condemnation.

THE first students' concert of the Royal Academy of Music was given in St. James's Hall on Monday afternoon. The programme consisted of chamber music and choral works, the latter including Wesley's anthem '*Blessed be the God*' and Brahms's '*Ave Maria*' for female voices. The anthem suffered from the want of balance in the choir, twenty-six tenors and basses being called upon to maintain equality with nearly two hundred sopranos and altos. Of the soloists the most promising were Mr. Gerald Walenn (violin), Mr. B. Parker (violoncello), and Mr. Cuthbert Cronk (pianoforte), though the student last named should not have been permitted to play Liszt's distortion of Bach's Organ Prelude and Fugue in A minor. Such an anachronism would not have been permitted when Sterndale Bennett was Principal of the Academy.

THE sixth season of the Hampstead Concerts of Chamber Music will consist of six performances, commencing on Friday evening next. Mr. Gompertz and Herr Ludwig will be the leaders on alternate occasions, and among the artists engaged are Madame Haas, Miss Fanny Davies, Herr Schönberger, Mr. and Mrs. Henschel, Miss Alice Gomez, and others of almost equal rank. The programmes are full of interest, and the enterprise may be warmly commended to the notice of amateurs in the north of London.

THE Musical Guild, an association of ex-students and scholars of the Royal College of Music, announce their second series of four chamber concerts at the Kensington Town Hall, the first to take place next Tuesday evening. The programme is excellent, and includes Spohr's rarely performed Double Quartet in e minor.

A SERIES of historical pianoforte recitals is announced to be given in the hall of the Hampstead Conservatoire, by Miss Agnes Bartlett, a pupil of Liszt, who made a *début* some years

ago at the Crystal Palace Saturday Concerts. The recitals will cover a period of two hundred years (from Scarlatti to Liszt), and will take place on Saturday afternoons, November 16th and 30th, and December 7th and 14th, at four o'clock.

MESSRS. FREDERICK WARNE & Co. will shortly publish a new volume by Mr. F. O. Crowest, entitled 'Musical Groundwork, a First Manual of Musical Form and History.'

EUGENE D'ALBERT, who accompanies Señor Sarasate to America, has had such extraordinary success recently in Berlin, Leipzig, and other German towns that he has been described by some as the greatest of living pianists.

SIR CHARLES HALLE commenced the thirty-second season of his concerts at Manchester on Thursday last week. The programme included Beethoven's Symphony in A, No. 7, Grieg's 'Peer Gynt' suite, Smetana's overture 'Lustspiel,' and Wagner's 'Der Fliegende Holländer.' Señor Sarasate appeared and played some of his favourite pieces. On Thursday this week Handel's 'Theodora' was announced, with Miss Anna Williams, Miss Hilda Wilson, Miss Lucille Saunders, Mr. Iver McKay, and Mr. Brereton as the principal vocalists.

RELATIVE to the announcement that Madame Viardot has bequeathed the original MS. score of Mozart's 'Don Juan' to the Paris Conservatoire, an absurd statement has appeared in some journals that the manuscript contains a *finale* hitherto unknown to musicians. The *finale* is, of course, that which appears in every complete score of the work, but which is always omitted in performance from a sense of dramatic propriety.

THE cast for the forthcoming production of 'Die Meistersinger' at La Scala, Milan, is already settled as follows: Walther, Signor Nouvelli; Eva, Mlle. Flotow; Hans Sachs, M. Seguin; Beckmesser, Signor Carbonetti; David, M. Denoyé; and Magdalena, Mlle. Osello.

A MONUMENT to Richard Wagner is to be erected at Leipzig, the birthplace of the poet composer. A site will probably be chosen in front of the old theatre, not far from the house in the Brühl where Wagner was born. Herr Schaper has been entrusted with the design of the monument, for which a sum of 11,000 marks has already been subscribed.

LISZT's oratorio 'The Legend of St. Elizabeth' is to be performed as an opera at the Vienna Hoftheater. The work was given in the same form some years ago at Weimar. Herr Richter will direct the Vienna performance.

HERR MEYER HELMUND, the well-known German composer of songs, has written an opera entitled 'Margitta,' which is to be produced at the Magdeburg Stadttheater.

#### CONCERTS NEXT WEEK.

MON.	Popular Concert, 8.30, St. James's Hall.
TUES.	Frischein Marie Wurm's Concert, 8, Princes' Hall.
—	The Musical Guild First Chamber Concert, 8.30, Kensington Town Hall.
—	Miss Kate Sampson's Concert, 8.30, Portman Rooms.
WED.	Royal Choral Society, 'The Voyage of Macbeth' and 'St. Cecilia's Day,' 8, Albert Hall.
THURS.	Royal College of Music, 7.30, Alexandra House.
—	London Symphony Concert, 8.30, St. James's Hall.
SAT.	Popular Concert, 8, St. James's Hall.
—	Crystal Palace Concert, 'St. Paul,' 3.
—	Herr Schöcherer's Pianoforte Recital, 3, Princes' Hall.
—	Miss Agnes Bartlett's First Historical Pianoforte Recital, 4, Hampstead Conservatoire Hall.
—	Miss Campbell-Ferrugini and Miss Mary Hutton's First Vocal Recital, 8.30, Steinway Hall.

#### DRAMA

##### THE WEEK.

CRITERION.—Afternoon Representation: 'Her Own Witness,' a Play in Three Acts. By G. H. R. Dabbs, M.D.

SOMNAMBULISM since the days of 'Macbeth' has naturally commended itself to dramatists as the basis of a scene or a

situation, sometimes even of a plot. On a stage which depends upon soliloquy and accepts singing and dancing as utterances of passion any manifestations under somnambulist influences may be regarded as conceivable. A new theory of somnambulism is, however, put forward by Dr. Dabbs in his new play 'Her Own Witness.' This is that people whose habits are normal may, under the influence of strong suffering or excitement, develop tendencies to sleep-walking. The truth of this theory may be dealt with by experts. In the present case it forms the basis of a well-conceived and fairly executed drama, which, at an afternoon performance, took a strong hold upon the public. The heroine of Dr. Dabbs has been seen by her husband and by others coming at night out of the bedroom of a man who the previous evening has been making dishonouring advances to her. Her paramour himself, who dies of a ruptured blood-vessel during the excitement caused by the investigation, says with his last breath that he received her visit. Conscious of her purity, what has she to do but to sink under the burden of apparent guilt? Meeting her husband by accident, she once more effects his conquest. She repels his advances, however, and will only rejoin him if he will believe her innocent. Here is the chief motive of the play. One way only out of this apparent *impasse* is there. Under circumstances as grave as those which led to her previous act of somnambulism, for such the spectator knows to be the explanation, she once more walks in her sleep, is seen by a young physician having a somewhat compromising assignation with "the daughter of the house," and thereby as "her own witness" establishes her innocence.

Whether an excuse of the kind would be available in actual life may be doubted. A husband whose wife was addicted to nocturnal visits of the kind would be justified in taking more than usual precautions. In the case, moreover, of a lady detected at night in the chamber of an old lover and an avowed suitor no amount of subsequent sleep-walking would be accepted as wholly free from suspicion. With these matters, however, society may be left to deal. Those who accept the theory of Dr. Dabbs will be interested in a play of more than average merits. Inequalities and improbabilities there are, and too much with which the reader is familiar is retold. Still a situation which, though something of an anti-climax, is good in itself is reached in the second act.

Miss Elizabeth Robins, an actress of whom little has been seen in England, played the heroine with tact and judgment, and displayed powers from which much is to be hoped. Her voice is especially good. Miss Winifred Fraser scarcely rose to the small but agreeable part assigned her. Mr. Nutcombe Gould strengthened the favourable estimate of him previously formed, and Mr. John Beauchamp and Mr. Ben Greet were seen to advantage.

#### MARY FITTON.

Wrenbury Parsonage, Nantwich, Oct. 29, 1889.

On the 10th of October, 1854, Lady Harrington communicated to me, and allowed me to copy, the annexed portion of a letter which

she had then lately received from Mrs. Newdigate of Arbury. It bears directly upon the personal history of Mary Fitton, who, according to Mr. Tyler, is Shakespeare's "dark woman":

"Dear Lady Harrington.....The Lady Fitton about whom you inquire, and who wrote the letter to her daughter Lady Newdigate of which I sent you a copy, was the daughter of John Holcroft, Esq., of Holcroft, in the county of Lancaster. I have not the date of her birth; but Burke, in his 'Extinct Baronetage,' says she died in 1626. It was her daughter Mary who was a maid of honour to Queen Elizabeth, in the last years of her reign; but, like some other maids of honour, she seems to have been a wife of dishonour. Her first husband was a Capt. Lougher; her second, Capt. Polwhele, of whom Lady Fitton speaks so ill; but I have a hope to find out more about her, as I have an idea that she was so rich in husbands as to have had *three*, but of this I am quite uncertain....."

I was in 1854 making collections in MS. about Gawsworth; and in that same year Lady Harrington lent me to copy a long letter from Dr. Joseph Hunter, dated from 30, Torrington Square, on October 29th, 1852, giving an account of the descent of the manor, and apparently written to Mrs. Newdigate, in which I find this passage:—

"A daughter of the family was one of Queen Elizabeth's maids of honour; and in that reign two Sir Edward Fittons, father and son, were in eminent public employments in Ireland."

About the same time, and in process of the same investigation, Lady Harrington procured for me, and I copied, a "Pedigree of the Family (of Fitton of Gawsworth) drawn out by Mrs. Newdigate from Family Documents." By this it appears that Sir Edward Fitton, President of Munster in 1601, and Alice, daughter of John Holcroft, Esq., had these four children in order, viz.:—

1. Sir Edward Fitton, born 1572, created baronet in 1617, died 1619.
2. Richard.
3. Mary, m. (1) to Capt. Lougher, (2) to Capt. Polwhele, maid of honour to Elizabeth.
4. Anne, married to Sir Richard Newdigate.

This does not quite correspond with the marriage entry at St. Dunstan's, Stepney, quoted by Mr. Tyler. I send you these items for what they may be worth. They suggest that among the papers at Arbury there may probably be important particulars about the life of Mary Fitton.

Gawsworth has been too severely "restored" since my notes were made; and the monuments which were "restored," and in part, I believe, removed and destroyed, in 1854, may also in part have been recoloured. This should be carefully minded and looked to in any conclusions based on colour. T. W. NORWOOD.

#### THE 'DICTIONARY OF NATIONAL BIOGRAPHY.'

In looking through the pages of the successive volumes of this truly "national" monument of publishing enterprise, I have often met with indications of some slight lack of editorial supervision, but I have never been more surprised than when I found that the author of the article "Fastolf" had been permitted to argue for the identity of Fastolf with Falstaff in the following fashion:—

"Fastolf had a house in Southwark, and his servant Henry Windsor wrote to John Paston 27th of August, 1453, that his master was anxious that he should set up at the *Boar's Head in Southwark* ('Paston Letters,' i. 431). *Falstaff is well acquainted with Southwark, and the tavern where he wastes most of his time in the play is the Boar's Head in Southwark.*"

What! were Poins, Falstaff, Prince Hal, Bardolph, and even Hostess Quickly herself all mistaken in believing that the scene of the convivial gatherings of these roistering companions was in Eastcheap? Are we to be told that it was not at that famous tavern, the old Boar's Head in Eastcheap, "neere London Stone," as all the world has till now supposed, but in an inn in Southwark, hitherto unsuspected of any such



associations, that Mistress Quickly, kind soul, bade Sir John in his dying moments "be of good cheer," though she "knew there was but one way"! And this without a scrap of evidence to set against some half-dozen distinct and unmistakable references to "East-cheap" in the text!  
W. MOY THOMAS.

### Dramatic Gossip.

SOME signs of awaking vitality on the part of the drama begin to assert themselves. The autumn season has, however, been of unprecedented dullness. At the onset more or less important novelties were given at the Lyceum, Drury Lane, the Adelphi, and elsewhere. Other theatres reopened, however, with the pieces of the previous summer, and no change worthy of the name has been made for many weeks. Now even such novelty as is promised is to be presented at afternoon representations, and appeals to a very limited public.

MR. AND MRS. KENDAL have had a complete success in America, and a chorus of eulogy of both comes across the Atlantic. In the case of Mrs. Kendal there is no cause for surprise. Her personality and her method are alike calculated to impress deeply those who come for the first time under their joint spell. A preference is awarded Mr. Kendal, however, on the score of ease and naturalness of manner over most American artists who take the same line. This is probably just. Mr. Kendal was slow in ripening. Most playgoers have been aware of an improvement in recent days. There is, however, some reason for doubting whether in the case of an actor whose whole career has been under close and constant observation, recognition is always prompt and ungrudging.

So successful has been the revival at the Grand by Miss Wallis of Mr. Wills's drama of 'Ninon' that the performances have been continued for an extra week, and are not discontinued until this evening. 'Adrienne Lecouvreur,' in which Miss Wallis was seen some years ago at the Gaiety, has been revived for the last week.

'AUNT JACK' has run a hundred nights at the Court Theatre, and retains its old power to amuse. It is impossible to say that some palpable exaggeration may not be traced. Mrs. Wood, Mr. Cecil, and Mr. Weedon Grossmith act very brightly, however, and the whole goes with spirit.

THE rights for England of 'La Lutte pour la Vie' of M. Alphonse Daudet, the latest success at the Gymnase-Dramatique, have been purchased by Mr. F. Horner. The piece is to be brought to London, and will, it is said, be played in June next by the company of Le Gymnase.

'A FLYING VISIT,' by Mr. William Greet, given on Wednesday afternoon at the Criterion, with 'Her Own Witness,' noticed above, is a one-act love scene between a *pensionnaire* in a convent garden and an English youth who has climbed the wall. It leaves a taste not particularly pleasant, in consequence of the heroine being apparently too young for the species of advance to which she is subjected.

At the Globe Theatre, Boston, Mr. Richard Mansfield has appeared for the first time in America as Richard III. His reception was no less favourable than in England.

'KLEPTOMANIA' was revived on Thursday afternoon at the Strand, with Mr. and Mrs. Melford and Miss Ruth Rutland in the principal characters.

TO CORRESPONDENTS.—C. M. D.—J. B. F.—A. F.—T. B.—S. B. G.—B. T. G.—A. C. H.—H. & Co.—J. J. B.—W. A.—G. P. P.'s Sons—received.

No notice will be taken of anonymous communications.

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